A DRILL BOOK

FOR

ELEMENTARY SCHOOLS

and

Swedish Drill

Tunes

JOHN LISHMAN

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A DRILL BOOK

FOR

ELEMENTARY SCHOOLS

A DRILL BOOK

FOR

ELEMENTARY SCHOOLS

CONTAINING A CAREFULLY GRADUATED SERIES OF
PHYSICAL EXERCISES, BASED ENTIRELY
ON THE SWEDISH SYSTEM

EDITED BY

JOHN LISHMAN

DIRECTOR OF PHYSICAL EXERCISES UNDER THE LIVERPOOL SCHOOL BOARD
HEADMASTER OF THE WATERLOO-WITH-SEAFORTH
EVENING TECHNICAL SCHOOL

WITH A PREFACE BY THE REV. W. J. ADAMS, M.A.

CHAIRMAN OF THE SCHOOL MANAGEMENT COMMITTEE OF THE
LIVERPOOL SCHOOL BOARD

With 400 *FIGURES from PHOTOGRAPHS of ACTUAL POSITIONS*
and 150 *SELECTIONS of MUSIC selected and arranged by*
Mr. and Mrs. JOHN LISHMAN

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TO THE

REV. W. J. ADAMS, M.A.

CHAIRMAN OF THE LIVERPOOL SCHOOL MANAGEMENT COMMITTEE

AS A MARK OF ESTEEM

AND IN ADMIRATION OF HIS NOBLE EFFORTS ON BEHALF OF

THE LIVERPOOL CHILDREN

THIS VOLUME IS DEDICATED

BY HIS MOST OBEDIENT AND HUMBLE SERVANT

JOHN LISHMAN

PREFACE

Civium vires, Civitatis vis

THE oft-repeated phrase of Juvenal—*mens sana in corpore sano*—is a reminder that the importance now attached to physical education is no new thing, at least in theory. But however far we may have advanced beyond ancient notions in this respect, a cursory glance at the children in our poorer urban schools, or those who find a playground in our courts and alleys, will compel us to sorrowfully admit that we have by no means reached that happy time when all our sons shall grow up as the young plants, and our daughters be as the polished corners of the temple.

We who are responsible for the conduct of elementary education feel that it is the right of the children to be protected from injurious influences, and thoroughly equipped physically, as well as mentally and morally, for the duties of life. Further, *their physical development is a matter of national concern.*

In the past our position and success have been very largely due to our bodily and mental vigour; and the occasion may again arise when our country will need all the force of muscle and steadiness of nerve with which the best systems of physical instruction can endow her sons, in order to maintain her position and carry on the great traditions of her history.

The condition of modern life, especially the increasing size of towns, and the consequent confinement of large numbers of children in very limited areas, add to the difficulties of this question. The lack, too, of children's playgrounds—not ornamental parks where children are largely regarded as undesirable visitors—renders it more than ever necessary that every available means of securing for the children suitable physical training at that period of their lives when they can most benefit from it, should be utilised.

A debt of gratitude is due to the teachers in our elementary schools for the services they have so cheerfully given in the promotion of children's sports; and the success of many annual sports competitions, swimming galas, and cricket and football contests abundantly testifies to the results secured.

The imperative need, however, is not the training of individual athletes or gymnasts, but the physical improvement of the great bulk of the children, so as to render them strong, vigorous, and well balanced, and thus able to contend with the difficulties of their environment. This duty falls within the province of the elementary school, from the beneficial results of good physical exercise on school discipline and the mental progress of the scholars, and, what is not always sufficiently regarded, on their moral development. The good moral influence of well-arranged physical exercises, though naturally less valuable than healthy games, is unquestioned. On the one hand they aid in the removal of causes tending to develop fretfulness, irritability, and quarrelsomeness; and on the other, in the cultivation of willing exertion, prompt obedience, co-operation, self-reliance, and steadiness of purpose; while they also provide a safety-valve for superfluous energy in the right direction. As Rousseau paradoxically stated it: 'The weaker the body is, the more it commands; the stronger it is, the better it obeys.'

A good system of physical exercises, graded to conform to the order of development of the physical powers, and bright in character, given by the staff of the school, will provide recreative employment, under supervision, and at the same time secure, by the judicious exercise given, reasonable development of all parts of the body (not excluding the trunk). It will also add much happiness to school life, especially to those children who, while not showing to advantage mentally, yet find in these exercises a field in which they can rise to the level of their clever comrades.

This book aims at reaching some of the ideals suggested by practical experience in the schools connected with the Liverpool School Board.

WILLIAM J. ADAMS,
Chairman of the School Management Committee.

School Board Office, Liverpool:
July 1900.

HINTS TO TEACHERS

Is there anything better in a state than that both men and women be rendered the very best?—PLATO.

It is exercise alone that supports the spirits and keeps the mind in vigour.—CICERO.

Accuse not Nature; she has done her part.
Do thou but thine.—MILTON.

THE exercises have been specially arranged to give a maximum of practical work to the pupil, and a minimum to the teacher.

The order in which they are taken has been deemed, after much discussion, to be the most scientific for the due and uniform development of the body. No two exercises come together which play directly on the same muscles or parts of the body, but they have been arranged in order to use properly the entire muscular system; it is therefore considered essential that this order shall be maintained.

The words of command will convey no meaning to the pupil during the initial lesson, but when the various movements of an exercise are known, the words of command, as given, will be found to promote precision in the performance of an exercise. The correct attitude or position of the body during an exercise must first be taught, and when the exercises are known, the pupils must be taught to take up the 'position' for the following exercise during the last movement of the exercise they are then performing. This will require considerable practice, but patience and individual attention will soon overcome any difficulty.

It may be noted that much care was spent in arranging the exercises to fit easily one on to the other. When the order of the exercises, and the various changes from Exercise I to Exercise II, from Exercise II to Exercise III, and so on, have been well learnt by the pupils, the teacher's work is practically over. The words of

command will then be condensed into 'Attention, One,' and the class or standard will then commence with Exercise I, perform it to the music, and with the change of music, change to Exercise II, and so on, till the whole set has been completed. On arriving at this stage, the drill lesson will be found agreeable, cheerful, and exhilarating to both scholars and teachers.

The music has been most carefully selected and prepared to suit the various exercises. The pieces are uncommon in works of this description, and it is essential that the pianist should be thoroughly acquainted with them before attempting to accompany any of the drills. A slight error in time or tune is quite sufficient to throw a whole squad into confusion. As a rule the pieces must be played slowly, and the time well marked. It will be noticed that the last beat of each piece has been accented; this is to prevent a slovenly finish to the exercise, and also to warn the pupils to take up the position for the following exercise.

It is also very important that correct breathing should be taught. The nostrils, not the mouth, are for breathing, and therefore during drill especially the lips should be closed. As a general rule, a deep and expansive breath should be taken when the arms are being extended laterally or above the head, as in figs. 7A and 21 &c., and expelled during the reverse movements, as in figs. 7 and 20 &c. Breathing exercises must be performed slowly. Pure air *must* be secured when exercising.

Fig. 283 depicts an exercise which is somewhat difficult to a beginner. Few will be found that can touch the floor without bending the knees, and considerable practice is often required before the pupils can do this well. Never attempt to force the pupil to do a difficult exercise at once—the ability to do it will always come with practice.

Marching may be introduced with advantage into the drill lesson. A few minutes devoted to figure-marching in the middle and at the end of the lesson always forms a pleasing and beneficial variation.

To further this object a variety of marches has been added to the book.

This series of exercises was designed not only to promote a gradual muscular development, but also to build up and strengthen the various organs of the body, and to give to each and the body as a whole a healthy tone. They will be found beneficial alike to

children and teachers. Enthusiasm on the part of the latter rapidly spreads to the former. It is therefore desirable that the teachers should drill with the pupils, and take pride in setting an accurate copy.

LIMITED FLOOR SPACE

In some of the older schools the floor space is so limited as to render drill almost impossible. It may be pointed out that in these circumstances additional accommodation may be acquired by allowing the children to turn to the half-right or half-left position during the drill. The exercises may then be performed without either dumb-bells or bar-bells.

THE PUPILS

Children should be early taught and encouraged to cultivate an erect attitude of the body when standing, walking, or sitting. It is in the military that the finest specimens of the human form are to be found. There is no real reason why a civilian should not be as 'soldierly' as a soldier. Why he is not is simply due to the fact that he was allowed to drift up in slovenly, careless habits in regard to his bodily form, with no clear idea of the correct style to be attained.

Too much cannot be said on this point, as the child's future health and happiness greatly depend upon it.

The way to sit is often left to chance also, and a child rarely knows whether to sit on the edge, the middle, or well on the seat. If left to himself he will be found generally to sit on the edge and endeavour to make a couch of the back. This is a most dangerous practice, and the consequences are often serious.

The proper way is to sit well on the seat and to rest against the back of it.

In standing, too, it is necessary to stand equally on both legs, and always with the head and body erect.

Attention to these details will prevent any tendency to spinal curvature, round shoulders, one shoulder higher than the other, and similar deformities. 'As the twig is bent the tree will grow.'

THE DESK DRILL

This set of exercises was arranged to relieve the monotony and discomfort arising from the prolonged sitting during school lessons. The set brings into play all the chief muscles of the body, and it should be practised in the middle of every morning and afternoon. At a set time, the windows and doors are all thrown open, and at the word of command the pupils take up their position and perform the exercises to the playing of the piano. When the changes are once learnt, the time taken to perform the whole set varies from five to ten minutes. A good time for the desk drill is after the morning's and afternoon's recess, during which time the atmosphere of the school-room may be purified by opening the windows, &c. After the drill all extra ventilation must cease, as it is then that there is a danger of taking cold.

The best thanks are due to Mrs. Lishman for her untiring patience in helping to select and prepare the musical compositions, and to the Publishers who so kindly granted permission to make the extracts from their music.

The author further desires to acknowledge his indebtedness to the following gentlemen who have kindly helped him in preparing his book :—

Messrs. T. H. Allen and F. W. Angell for the series of photographs with which the work is illustrated; and Messrs. A. P. Clague, Instructor to the Birkenhead Y.M.C.A. Gymnasium; R. Nixon, B.A., Principal, Pupil Teachers' College, Liverpool; C. W. Bailey, M.A., Principal, Sefton Park Board School, Liverpool; Jno. Wright, Principal, Arnot Street Board School, Liverpool; T. E. Shimmin, B.A., Principal, Webster Road Board School, Liverpool; F. W. Angell, Principal, Rathbone Board School, Liverpool; J. Mennie, Head-Master, St. Lawrence National School, Liverpool; and A. Evans, B.A., Hon. Sec. Liverpool Schools Sports Committee, for valuable advice and assistance.

JOHN LISHMAN.

May 1901.

The following are the publishers whose music has been used, and from whom full copies may be obtained :—

Messrs. Beal & Co., 16 Oxford Circus Avenue, London, W.

Arabesken. No. 3	C. Gurlitt (Op. 196)
Pas de Bourrée	Henri Latour
Behind the Scenes	Seymour Woodville
Picador	Emile Bonté
Sylvan Lake	Carl Hemann
Romanesque	E. Boggetti
Ring, O Bells	M. Watson
Am Kamin. No. 3.	C. Gurlitt (Op. 195)
Pas de Danse	Theo. Bonheur
The Rose, Shamrock, and Thistle	Leonard Gautier
'Inverlochan'	B. J. Hancock
A Reverie	B. J. Hancock
The May Queen	B. J. Hancock
Im Waldesgrün	Ernest Koedel
Queen of the Day	W. Vandervell
Masquerade	Emile Bonté
'Eleanor'	F. H. Moran
Aladdin	B. J. Hancock
Gigue in C	Carl Hemann
The Sleigh Chase	Val. Hemery
Dance of the Gipsies	A. W. Brooks
Fairy Sports	Cecil Stanley
Ye Lads and Lasses	Val. Hemery
The Brave Old Guard	Edward St. Quentin
'Sans Pareil'	Leonard Gautier
Meadow Gambols	Cecil Stanley
British Infantry	Cecil Stanley
Swing Song	E. K. Deacon
The Cottage Retreat	Edward Redhead
Withered Blossoms	Val. Hemery
A Naïad's Merry-making	S. J. Fielder
The British Cavalry	Carl Hemann
Grande Marche Militaire	A. L. Roloff
The Royal Hunt	Val. Hemery
'Au Secours'	W. Vandervell
Golden Wings	Val. Hemery
A Starlight Ramble	Carl Hemann
Florentia	Theo. Bonheur
A Merry Christmas Polka	W. Smallwood
Village Maidens	Cecil Stanley
'March of the Tin Soldiers'	Val. Hemery
Dance Mexican	Ivan Tchakoff
Romany Dance	Val. Hemery
Roundelay	Val. Hemery
L'Amour du Gondolier	W. Booth
Maiden's Dream	Val. Hemery
Return of Spring	Val. Hemery
The Attack	Val. Hemery
Norwegian Dance	S. Claude Ridley
Le Retour	W. Vandervell
Queen of Beauty	Val. Hemery
The Fisherwife's Lullaby	Val. Hemery
'One of the Best'	Cecil Stanley
Le Palais Royal	Theo. Bonheur
The Little Reapers	Val. Hemery
The Elves' Caprice	Val. Hemery
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Bourrée in G	Val. Hemery
L'Avance	Val. Hemery
Rosaline Gavotte	E. Boggetti
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The Royal Pageant	Val. Hemery
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Gondoliers' Song	Val. Hemery
March of the Marionettes	Val. Hemery
Cathedral March	Val. Hemery
Gipsy Rambles	Cecil Stanley

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For Home and Glory	Edward St. Quentin
Roberts to the Front	Edward St. Quentin
The Royal Naval Brigade March	Theo. Bonheur
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Elsie	J. M. Watson
The Girl You Love	Florence Fare
Rustic Suite, Maypole Dance	Fred. Mullen
Rustic Suite, Patten Dance	Fred. Mullen
Bal Poudré	Denham Harrison
Danse Suite, Pekoe Dance	Ivan Tchakoff
The Night Guard March	Henri Stanislaus
Barcarola	Ivan Tchakoff
The Knights' March	Carl Volti
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Wie am Schnürchen!	Ferd. Sabathil (Op. 35)
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Il Balen	Verdi

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Mr. W. Paxton, 19 Oxford Street, London, W.

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Messrs. J. Curwen & Sons, 8 and 9 Warwick Lane, London, E.C.

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Boat Song	A. Sergent.
Cradle Song	Gustav Lange.

Specially composed for this book by Ernest Barnard.

'Our Boys and Girls'
Pleasant St. Valse
The Old P.T.
The College Gavotte
The 'Gallant Colonel' March
The Fourth V.B. March

A DRILL BOOK

FOR

ELEMENTARY SCHOOLS

DESK DRILL FOR BOYS AND GIRLS

Words of Command (*to be used by the Teacher*).—Stand, Attention.

Directions (*to be observed by the Pupils*).—At the word Attention, hold the body erect, draw the head up and well back, so that the tip of the nose is in a vertical line with the chest. The shoulder blades

Fig. 1

must be kept well together, the heels touching and the feet at right angles. The arms must be brought smartly to the sides, and the fingers extended downwards, the thumbs being kept close to the forefingers. See fig. 1.

EXERCISE I

Words of Command.—Position, One, Two.

Directions.—At the word Position, bring the hands smartly above the head, as shown in fig. 2.

At One, bring the hands to the horizontal position, palms uppermost, as shown in fig. 3.

At Two, bring the hands again above the head. See fig. 2.

Repeat to music.

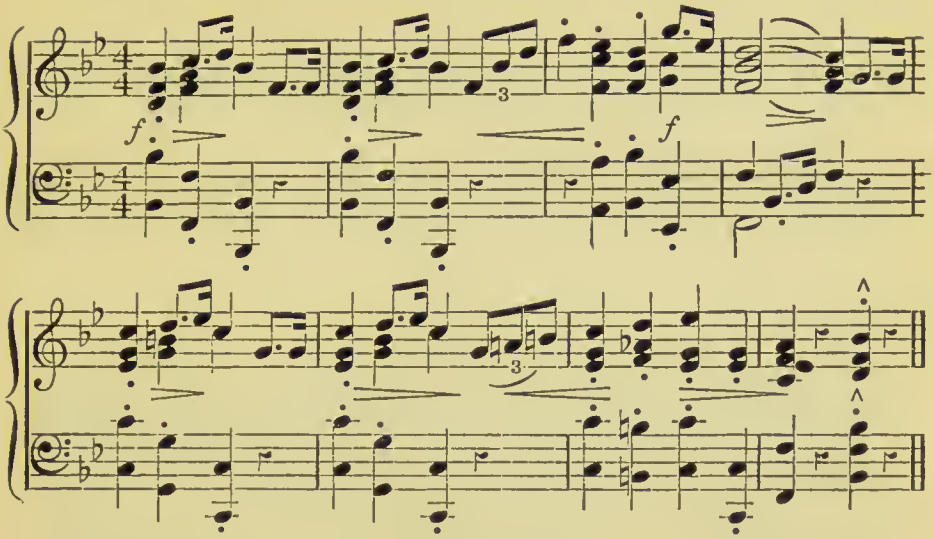
Fig. 2 Fig. 3

Note.—In this exercise the arms must be kept perfectly rigid. The head must be bent back, and the eyes raised when the hands are above the head. See fig. 2.

A deep breath should be taken during the movement Two, and expelled during the reverse movement. When breathing or exercising, the lips must always be kept closed.

THE ROYAL PAGEANT. (*Grande Marche de Concert*)

VALENTINE HEMERY



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EXERCISE II

Words of Command.—Position, One, Two.

Directions.—At the word Position, bring the clenched hands to the horizontal position, with the knuckles uppermost.

At One, lower the hands. See fig. 4.

Fig. 4 Fig. 5

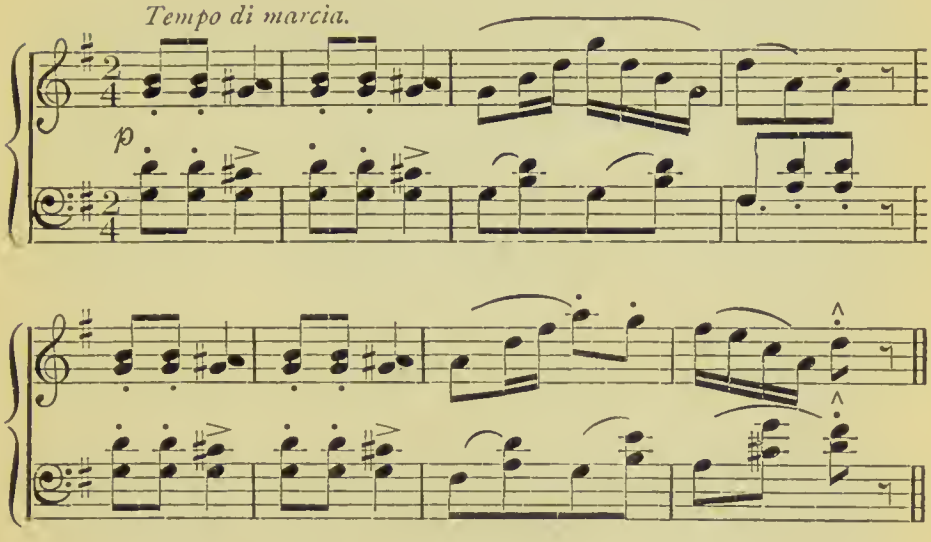
At Two, raise the hands. See fig. 5.

Repeat to music.

Note.—During this exercise the whole body should be kept perfectly erect and rigid.

The Return of Spring

Valentine Hemery



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EXERCISE III

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, bring the clenched hands to the sides of the chest, and the shoulder blades and elbows well back. See fig. 6.

At the word One, extend the arms and fingers horizontally sideways. See fig. 7.

Fig. 6 Fig. 7

At Two, bring the clenched hands again to the sides of the chest. See fig. 6 A.

At Three, extend the hands and fingers above the head, bend the head back and look up. See fig. 7A.

At Four, bring the clenched hands again to the sides of the chest. See fig. 6.

Repeat to music.

FIG. 6 A FIG. 7 A

LITTLE DORRIT. (*Morceau Danse*)

VALENTINE HEMERY

Tempo di Gavotte.

mf *p.*

mf *p.*

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EXERCISE IV

Words of Command.—Position, One, Two.

Directions.—At the word Position, fold the arms behind the back, extending the fingers and keeping the body erect.

Fig. 8 Fig. 9

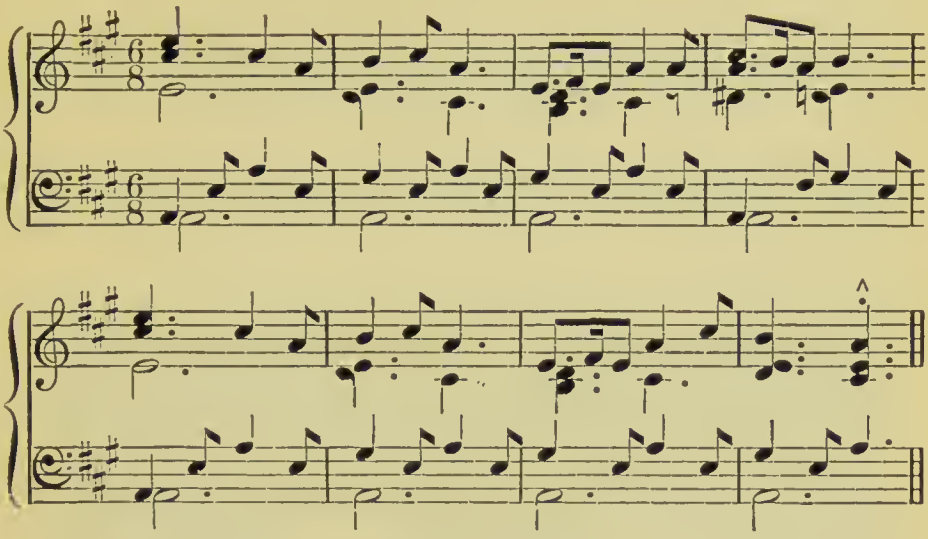
At One, draw the chin in, and look down on the chest. See fig. 8.

At Two, throw the head back and look up. See fig. 9.

Repeat to music.

Note.—This exercise must be done slowly and gently.

CRADLE SONG



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EXERCISE V

Words of Command.—Position, One, Two.

Directions.—At the word Position, fold the arms behind the back, extending the fingers, and keeping the body rigid and erect.

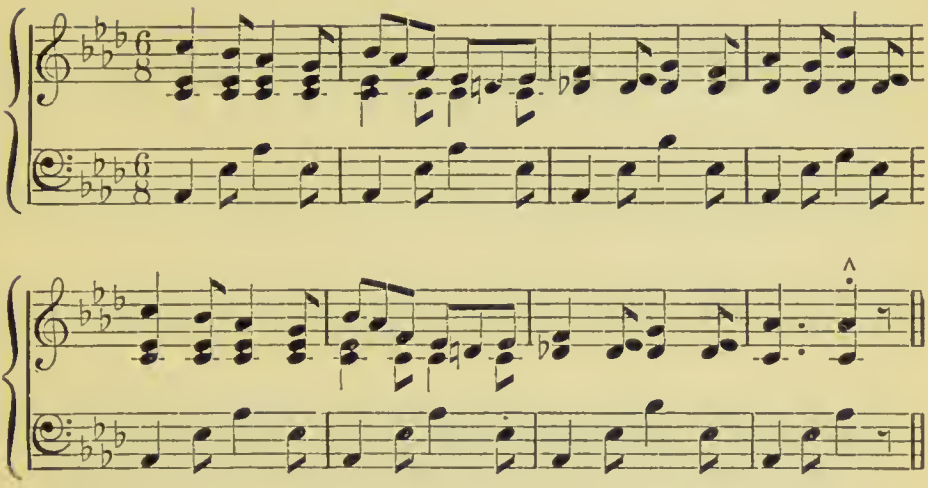
Fig. 10 Fig. 11

At One, bend the head on to the right shoulder as far as possible. See fig. 10.

At Two, bend the head on to the left shoulder as far as possible. See fig. 11.

Repeat to music.

THE BOAT SONG



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EXERCISE VI

Words of Command.—Position, One, Two.

Directions.—At the word Position, fold the arms behind the back, extending the fingers, and keeping the body rigid and erect.

At One, turn the head to the right, bringing the chin as far as possible over the right shoulder. See fig. 12.

Fig. 12 Fig. 13

At Two, turn the head as far as possible to the left, bringing the chin over the left shoulder. See fig. 13.

Repeat to music.

Note.—In Exercises 4, 5, and 6, the body must be kept perfectly rigid, and the exercises must be performed as deliberately and gracefully as possible.

Picador

Émile Bouté

Allegretto. Tempo di Schottische.

p

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EXERCISE VII

Words of Command.—Position, One, Two.

Directions.—At the word Position, interlock the thumbs in front, keeping the hands close to the body, and the fingers extended downwards. Fig. 14.

Fig. 14 Fig. 15

At One, bend from the waist, keeping the legs rigid. See fig. 15.

At Two, rise, and bend backwards, the hands being kept close to the body. See fig. 14.

Repeat to music.

Gondoliers' Song

Valentine Hemery

Andante non troppo.

p

f

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EXERCISE VIII

Words of Command.—Position, One.

Directions.—At the word Position, bring the clenched right hand under the right arm-pit, extend the left arm and fingers down the left side, at the same time bend to the left, and look down. See fig 16.

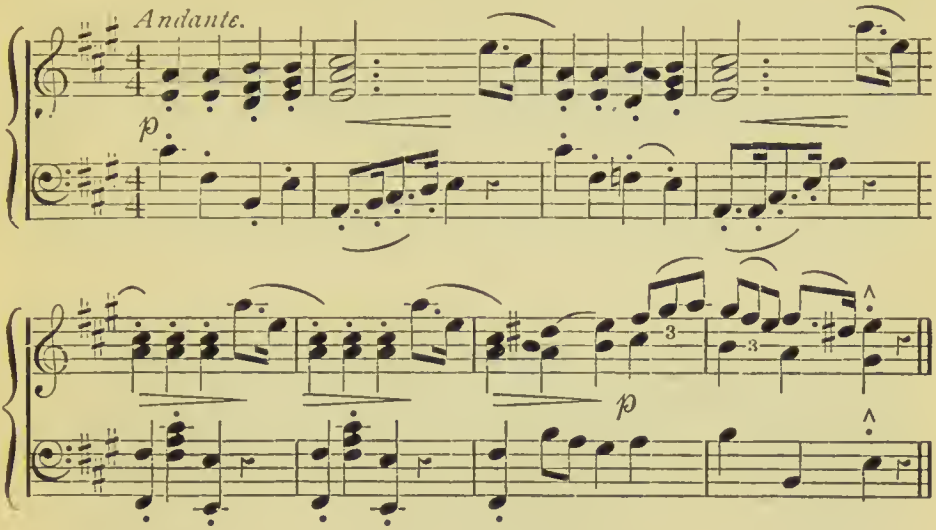
Fig. 16 Fig. 17

At the word One, change the position and attitude of the hands, and bend to the right side. See fig. 17.

Repeat to music.

March of the Marionettes

Valentine Hemery



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EXERCISE IX

Words of Command.—Position, One, Two.

Directions.—At the word Position, bring the hands on to the hips, the fingers being in front and the thumbs behind. See fig. 19.

Fig. 18 Fig. 19

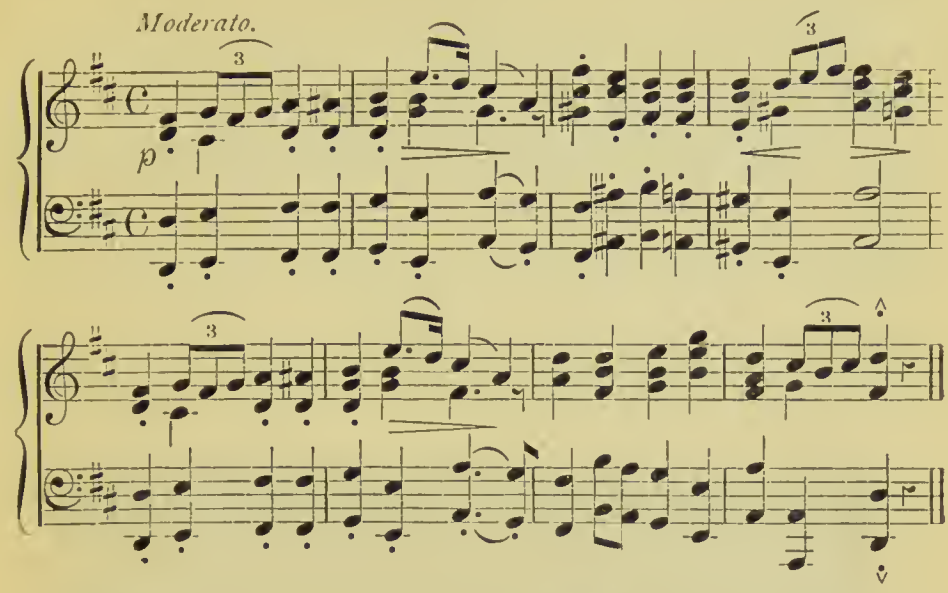
At the word One, raise the heels, keeping them close together. See fig. 18.

At Two, lower the heels to the floor. See fig. 19.

Repeat to music.

The Cathedral March

Valentine Hemery



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EXERCISE X

Words of Command.—Position, One, Two.

Directions.—At the word Position, bring the hands together in front, the arms being kept rigid and in a horizontal position. See fig. 20.

Note.—Fig. 20 is turning to the right, in order to give a better view of the position. Of course, in doing the exercise he should be facing the same direction as fig. 21.

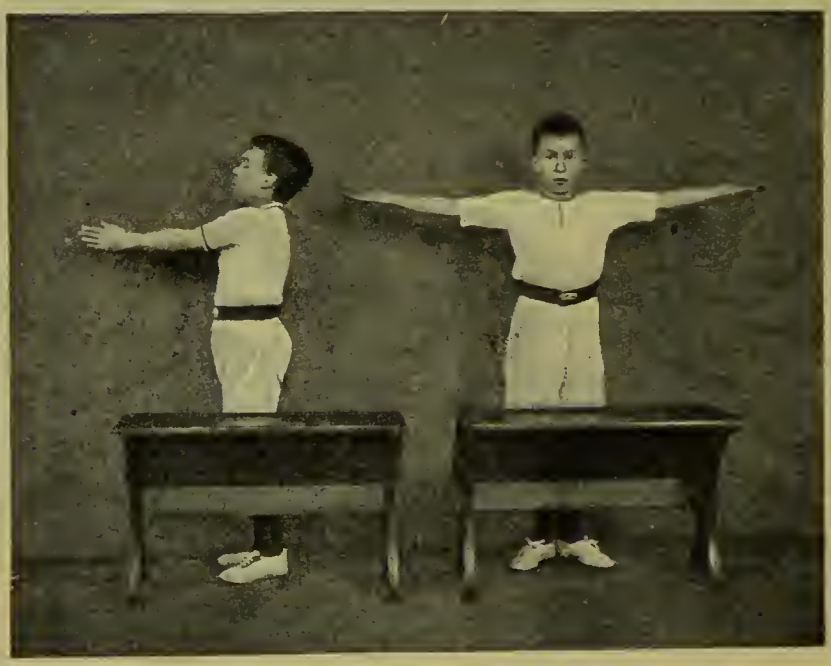

Fig. 20 Fig. 21

At One, extend the hands to the sides, the palms being kept uppermost. See fig. 21.

At Two, bring the hands again to the front. See fig. 20.

Repeat to music.

Note.—During movement One, take a deep breath, and expel during movement Two.

Gipsy Rambles

Cecil Stanley

Allegro assai.

p

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DUMB-BELL DRILL FOR INFANTS

EXERCISE I

Words of Command.—Attention, One, Two, Change, One, Two, &c. &c.

Directions.—At the word Attention, bring the bells smartly to the sides, and stand erect and alert.

Fig. 22 Fig. 23 Fig. 24 Fig. 25

At One, twist the bells outwards so that the fingers show to the front. See fig. 22.

At Two, twist the bells inwards so that the knuckles show to the front. See fig. 23.

Repeat to music.

THE LITTLE REAPERS

VALENTINE HEMERY

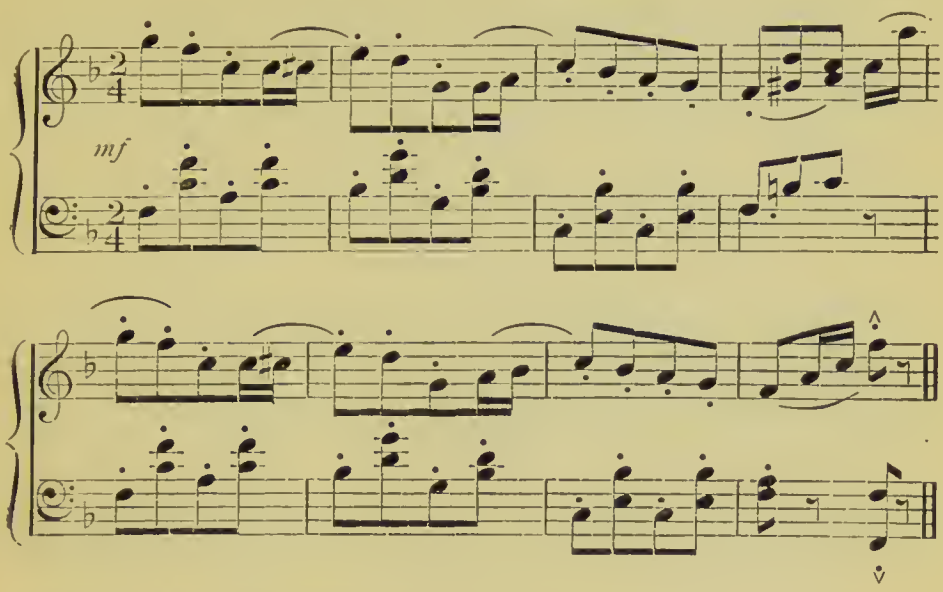

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FIG. 26 FIG. 27 FIG. 28 FIG. 29

At the word Change, bend the forearm at right angles to the upper arm, with the fingers uppermost. See fig. 24.

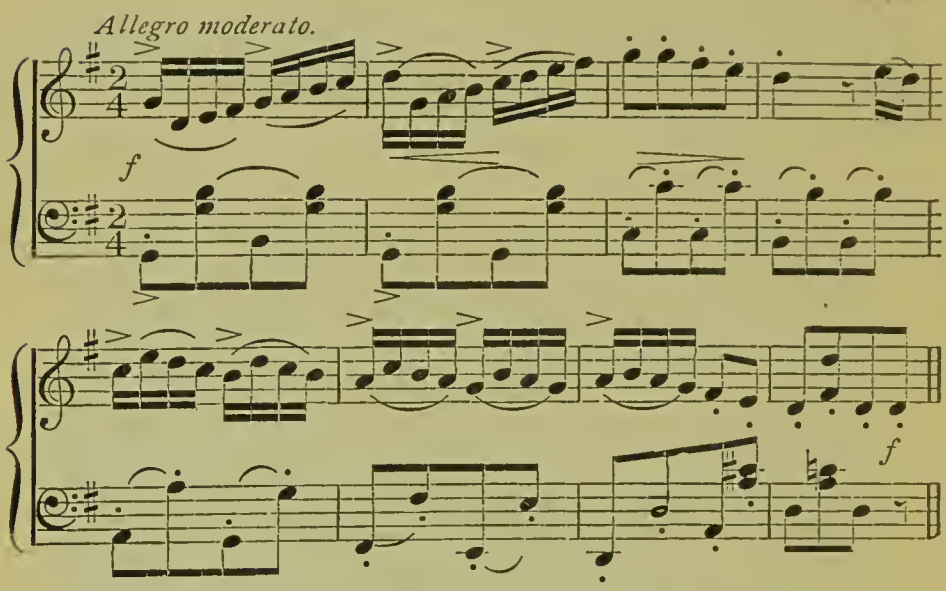
At One, twist the bells so that the knuckles are uppermost. See fig. 25.

At Two, twist the bells so that the fingers are uppermost. See fig. 24.

Repeat to music.

THE ELVES' CAPRICE. (*Midnight Dance*)

VALENTINE HEMERY



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At the word Change, extend the hands above the head with the fingers to the front. Bend the head back and look up at the bells. See fig. 26.

At One, twist the bells so that the knuckles are to the front. See fig. 27.

At Two, twist the bells in the reverse way, so that the fingers are to the front. See fig. 26.

Repeat to music.

GONDOMAR. (*Gavotte March*)

S. CLAUDE RIDLEY

Allegro marziale.

f

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At the word Change, extend the arms horizontally to the front, with the knuckles up. See fig. 28.

At One, twist the bells so that the fingers are uppermost. See fig. 29.

At Two, twist the bells in the reverse way, to the position shown in fig. 28.

Repeat to music.

BOURRÉE IN G

VALENTINE HEMERY

p

f

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EXERCISE 11

Words of Command.—Position, One, Two.

Directions.—At the word Position, place the right dumb-bell under the right armpit, extend the left arm down the side, bend from the waist to the left, and look down at the dumb-bell. See fig. 30.

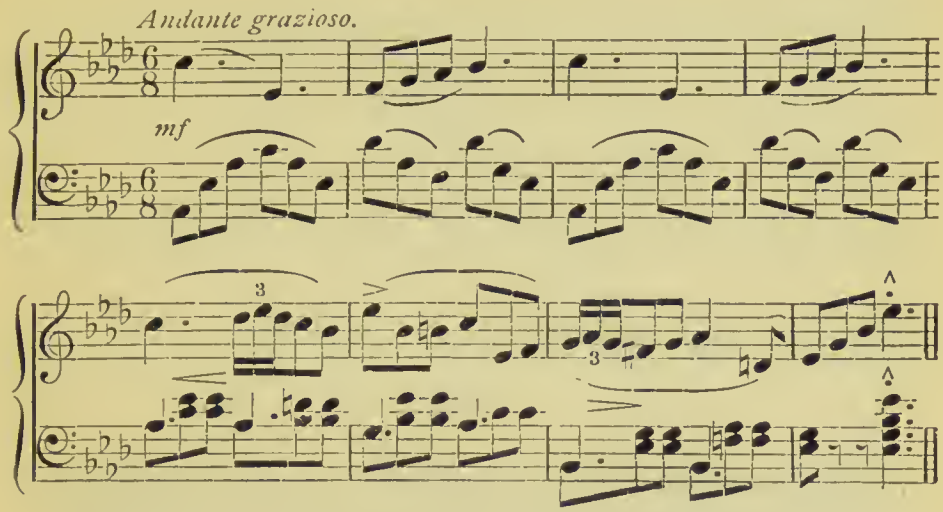
Fig. 30 Fig. 31

At One, bend to the right side, and reverse the positions of the dumb-bells. See fig. 31.

Repeat to music.

L'Amour du Gondolier

William Booth



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EXERCISE III

Words of Command.—Position, One.

Directions.—At the word Position, advance the right foot one pace to the right, and swing the dumb-bells well above the head, placing them end to end, bend the body and head well back, and look up at the bells. See fig. 32.

At One, swing the bells and body to the left-about. See fig. 33.

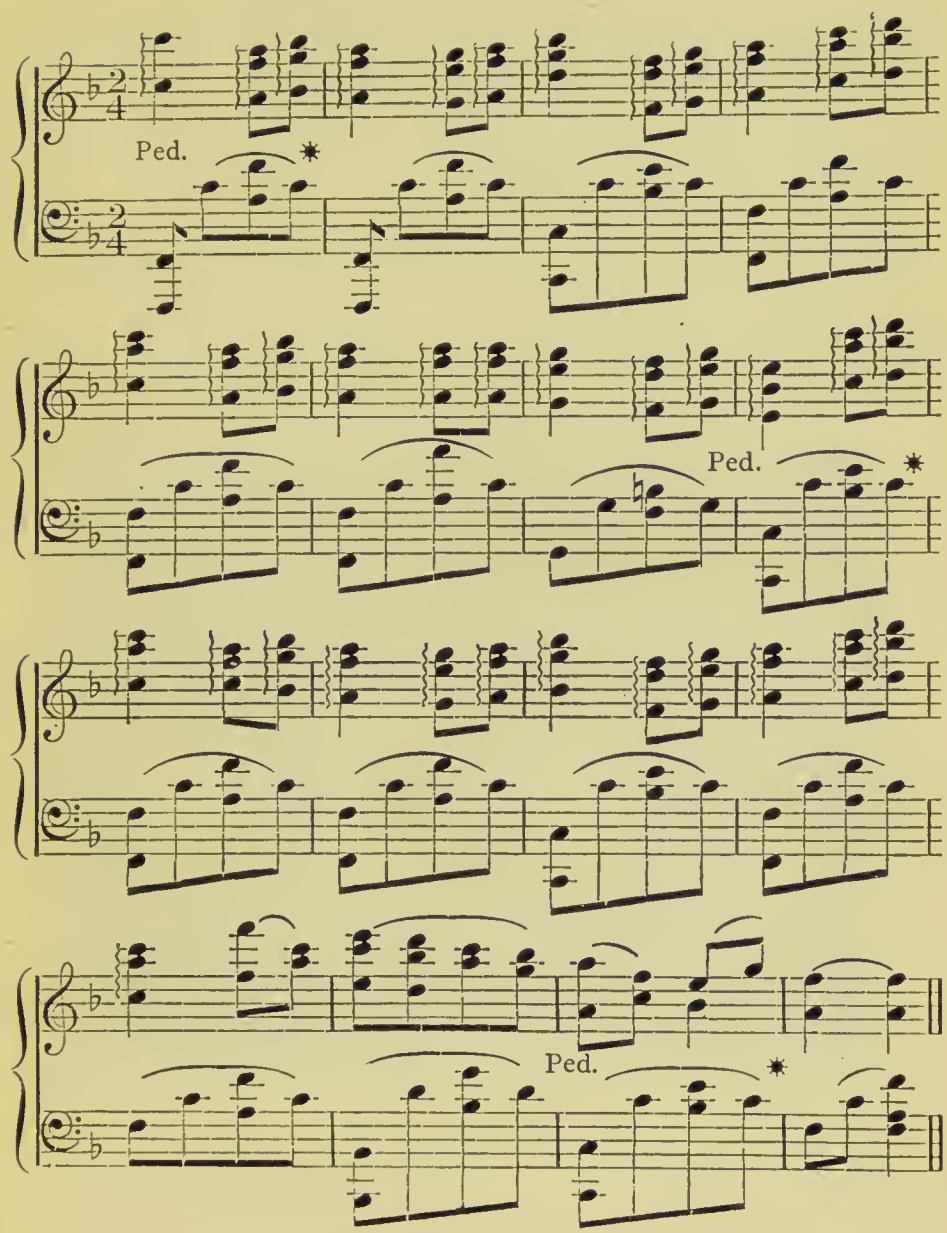
Fig. 32 Fig. 33

Repeat to music.

Note.—In the swinging movements the arms must be kept perfectly rigid, and the dumb-bells describe almost a complete circle from the position indicated in fig. 32 to that in fig. 33. The left heel is raised in swinging to the right, and *vice versâ*.

Christmas Bells

G. D. Wilson



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EXERCISE IV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention.

At One, place the dumb-bells end to end on the floor, in front of the feet, by bending from the waist. The knees must not be bent in this exercise. See fig. 34.

Fig. 34 Fig. 35 Fig. 36 Fig. 37

At Two, raise the arms to the horizontal position indicated in fig. 35.

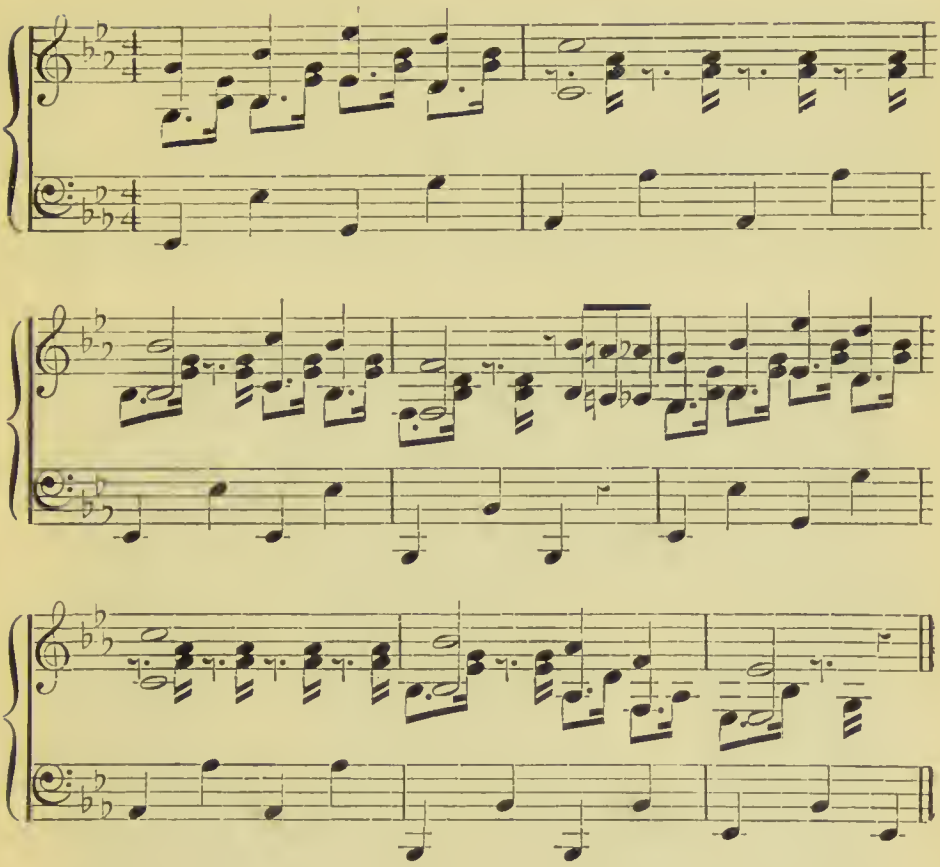
At Three, raise the dumb-bells above the head, bend well back, and look up at the bells. See fig. 36.

At Four, drop the arms to the horizontal position. See fig. 37.

Repeat to music.

Grand March

C. D. Blake.



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EXERCISE V

Words of Command.—Position, One.

Directions.—At the word Position, extend the arms horizontally to the front, placing the dumb-bells end to end. See fig. 39.

Fig. 38 Fig. 39

At One, throw the arms well back, keeping them horizontal, and at the same time twist the bells to the vertical position. See fig. 38.

Repeat to music.

LE PALAIS ROYAL. (*Danse Gracieuse*)

THEO. BONHEUR

Moderato.

p

cres.

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EXERCISE VI

Words of Command.—Position, One, Two.

Directions.—At the word Position, stand to attention.

At One, swing the arms from the sides to the position above the head, bend well back and look up at the bells. At the same time raise both heels. See fig. 40.

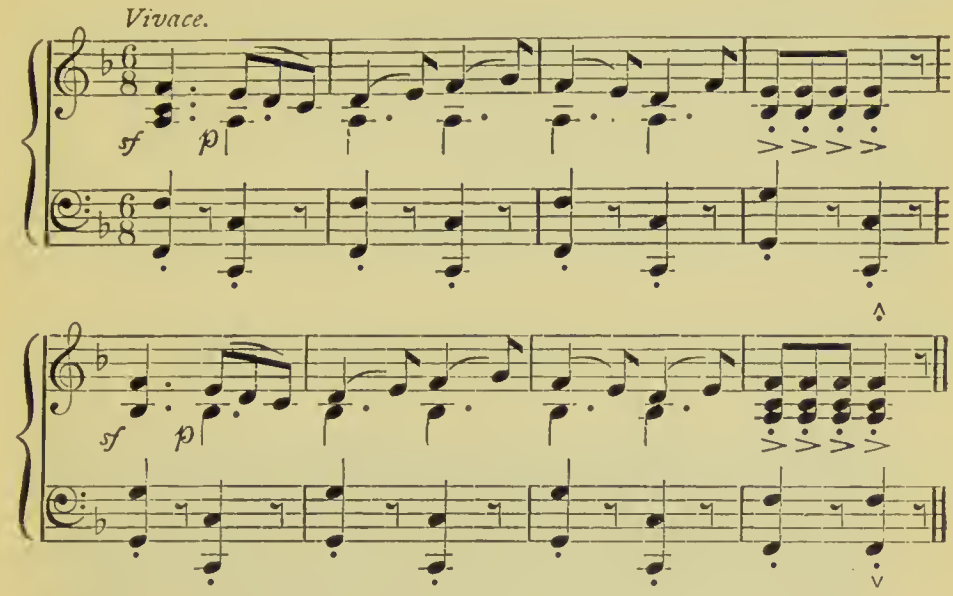
Fig. 40 Fig. 41

At Two, swing the dumb-bells to the position behind the back, keeping the knuckles next the body. Drop the heels. See fig. 41.

Repeat to music.

THE ATTACK

VALENTINE HEMERY



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EXERCISE VII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, extend the arms horizontally to the front, and place the bells end to end. See fig. 43.

At One, swing the arms and body round to the right. See fig. 42.

At Two, swing the arms and body back to the front. See fig. 43.

Fig. 42 Fig. 43 Fig. 44 Fig. 45

At Three, swing the arms and body round to the left. See fig. 44.

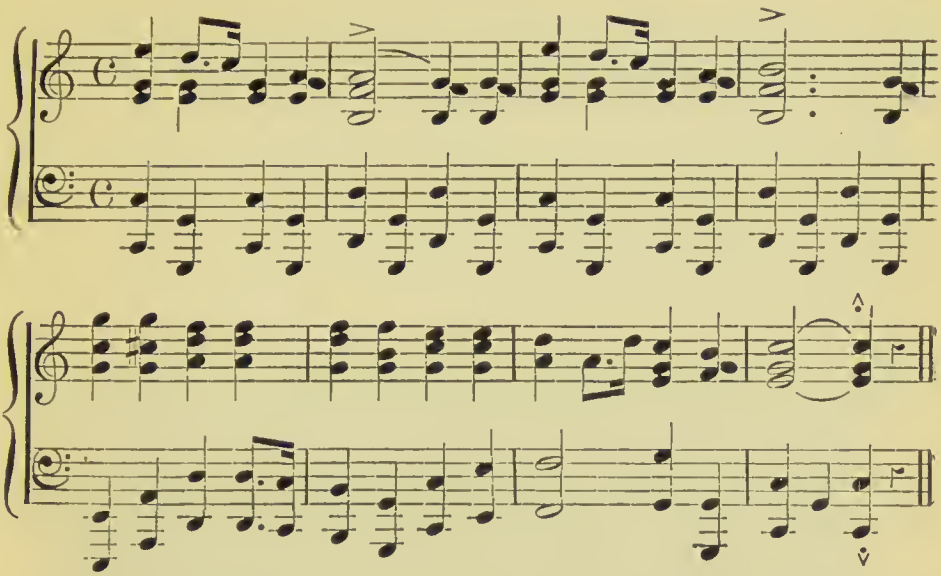
At Four, swing the arms and body back to the front. See fig. 45.

Note.—It is important in this exercise that the eyes should remain fixed on some object immediately in front of them.

Repeat to music.

SECOND MARCH IN C

F. ROSE



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EXERCISE VIII

Words of Command.—Position, One, Two, Change, One, Two.

Directions.—At the word Position, advance the right foot one pace to the right, place the bells above the head, extending the arms fully. Keep both knees rigid. See fig. 47.

At One, drop the arms to the horizontal position, bend the right knee, and throw the body well forward. See fig. 46.

Fig. 46 Fig. 47 Fig. 48 Fig. 49

At Two, bring the bells back to the first position, straighten the right knee, bend well back, and look up at the bells. See fig. 47.

Repeat to music.

At the word Change, raise the toes and swing round to the left-about on the heels to the position shown in fig. 49. Both knees must be straight.

At One, drop the arms to the horizontal position shown in fig. 48. Bend the left knee, and throw the body well forward.

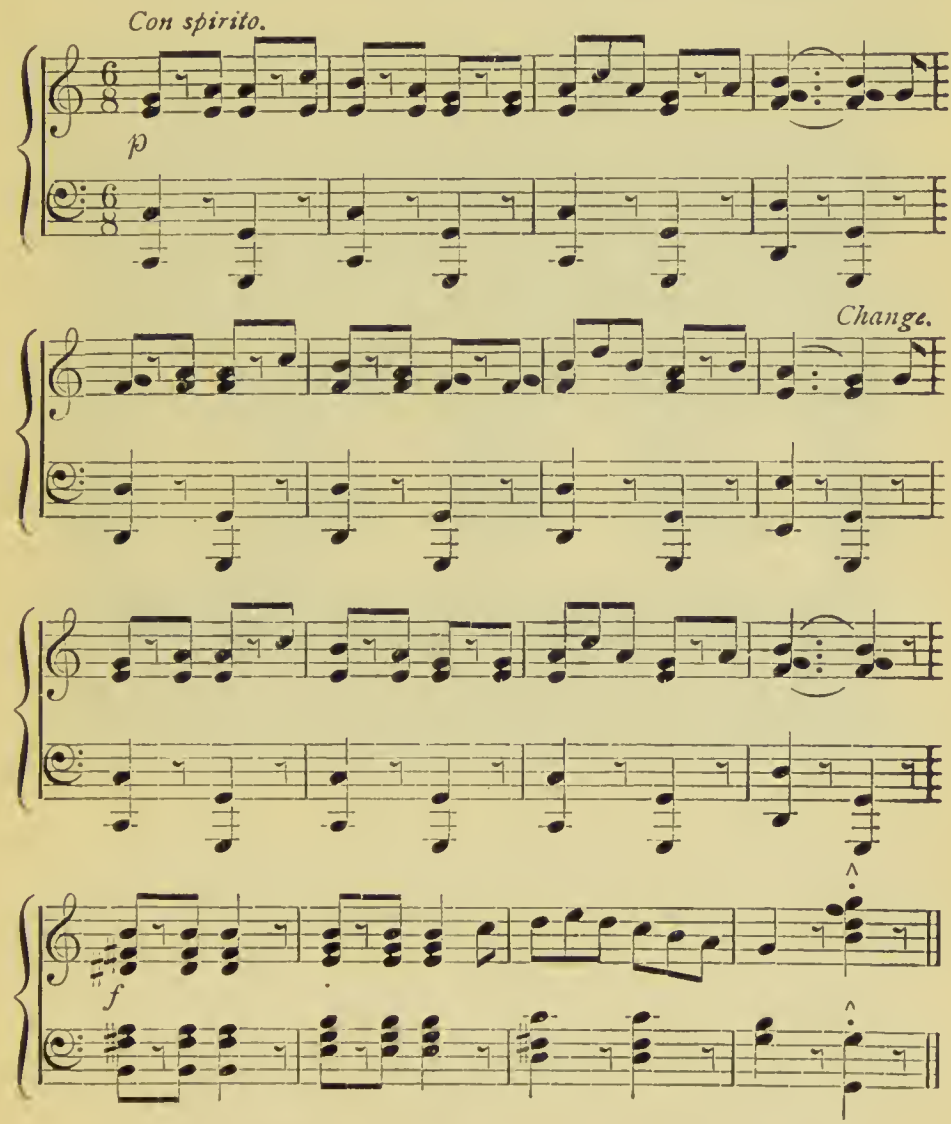
At Two, straighten the left knee, bring the bells above the head, and bend the body well back. See fig. 49.

Repeat to music.

Note.—When the exercise is well known, the 'Change' will take place on the last beat of the eighth bar, and the second half of the exercise will then be performed to the remaining eight bars of the music set, without any pause intervening.

'Au Secours.' (*To the Rescue*)

Willem Vandervell



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EXERCISE IX

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the right, and extend the arms above the head, placing the dumb-bells end to end, as shown in fig. 53.

At One, drop the dumb-bells on to the shoulders. See fig. 52.

Fig. 50 Fig. 51 Fig. 52 Fig. 53

At Two, extend the arms fully sideways, keeping them horizontal. The bells must be kept horizontal with the fingers uppermost. See fig. 51.

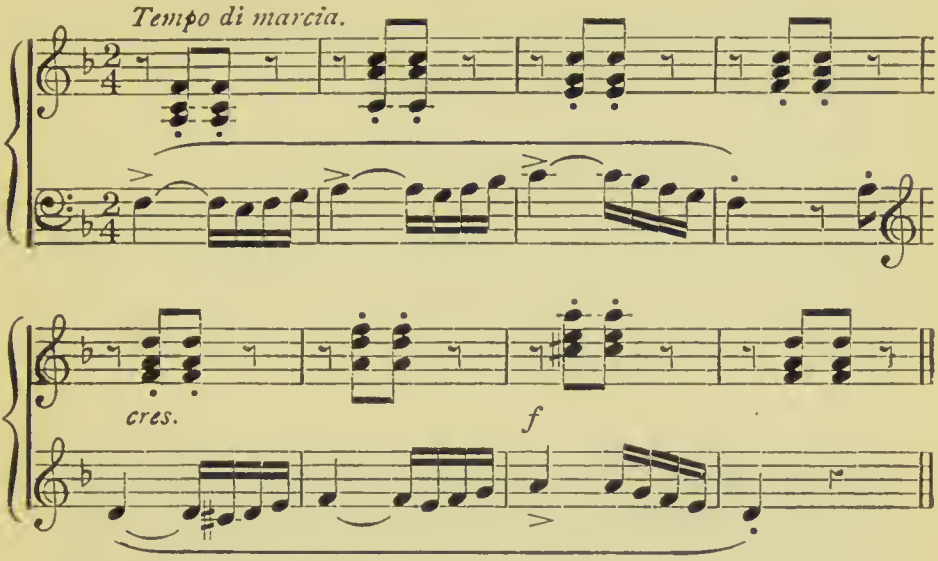
At Three, bring the bells again on to the shoulders, keeping the upper arms horizontal. See fig. 50.

At Four, extend the arms above the head. See fig. 53.

Repeat to music.

L'Avance. (*Morceau Militaire*)

Valentine Hemery



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EXERCISE X

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the left foot one pace to the left, and place the bells, one on each side of the chest, well back under the armpits. Bend the left knee. See fig. 57.

At One, extend the arms forward. See fig. 56.

Fig. 54 Fig. 55 Fig. 56 Fig. 57

At Two, bring the bells well back under the armpits. See fig. 55.

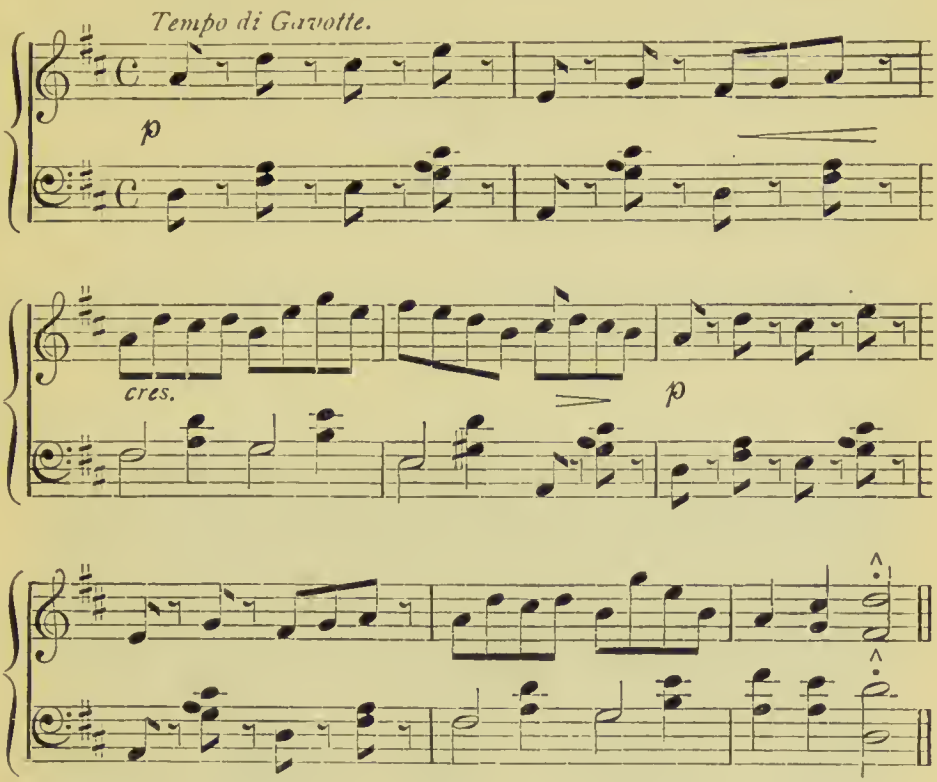
At Three, open out the arms from the chest, and drop the bells down to the sides, well back, the knuckles touching the body. See fig. 54.

At Four, bring the bells back to the chest. See fig. 57.

Repeat to music.

Rosaline Gavotte

Edwin Boggetti



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EXERCISE XI

Words of Command.—Position, One, Two, Change, One, Two.

Directions.—At the word Position, advance the right foot one pace to the right, turning the dumb-bells inwards, so that the end touches the body, and bring them well back. Keep both knees straight. See fig. 59.

Fig. 58 Fig. 59 Fig. 60 Fig. 61

At One, swing the dumb-bells and body well forward, raise the right heel and bend the right knee. See fig. 58. The eyes must follow the bells and not as here shown.

At Two, swing the body and the bells well back. See fig. 59.

Repeat to music.

At the word Change, turn to the left-about, as in fig. 60.

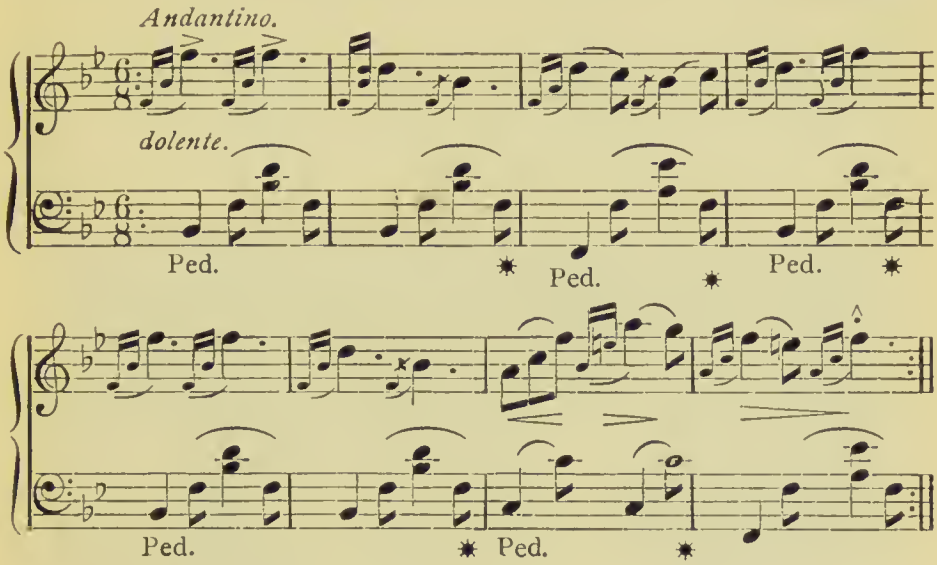
At One, swing the arms and the body well forward. Raise the left heel and bend the left knee. See fig. 61.

At Two, swing the body and the bells well back, drop the left heel and straighten the knee. See fig. 60.

Repeat to music.

THE FISHERWIFE'S LULLABY

VALENTINE HEMERY



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EXERCISE XII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace forward, at the same time turn the left foot to the left. Stand erect.

At One, place the bells on the floor, one on each side of the right foot. In doing this exercise it is necessary to bend the right knee, but the left must be kept perfectly rigid. See fig. 62.

Fig. 62 Fig. 63 Fig. 64 Fig. 65

At Two, swing the bells with rigid arms to the position shown in fig. 63. Bend the head and body well back and look up at the bells.

At Three, drop the arms to the horizontal position shown in fig. 64.

At Four, bring the bells together, end to end, above the head. Bend well back and look up. See fig. 65.

Repeat to music.

FONTAINEBLEAU. (*Entr'acte*)

THEO. BONHEUR

Moderato.

p

cres.

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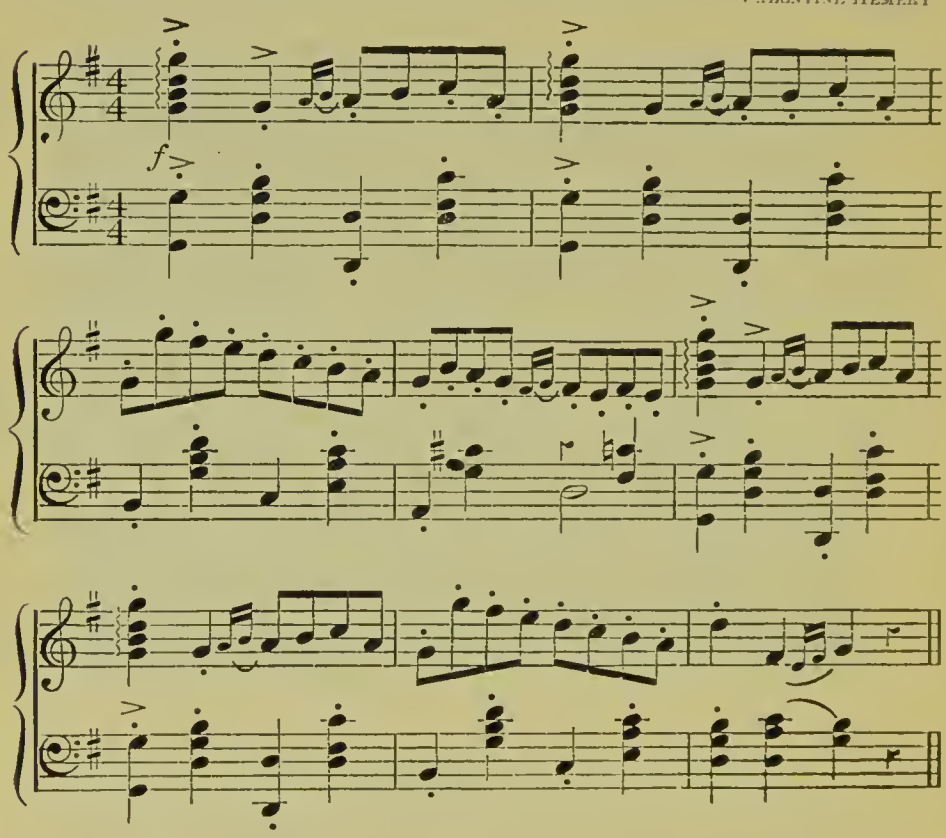
EXERCISE XIII

This is the reverse of Exercise XII. It may be performed by turning to the left-about, or by bringing the right foot one pace to the rear of the left foot. The movements are then the same as in Exercise XII.

Repeat to music.

ROUNDELAY. (*Alla Pastorale*)

VALENTINE HEMERY



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SASH DRILL FOR INFANTS

EXERCISE I

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, take hold of each end of the sash and give one twist on each hand. See fig. 69.

At One, raise the sash above the head and look up at it. See fig. 68.

Fig. 66 Fig. 67 Fig. 68 Fig. 69

At Two, drop the sash behind the back and look forward. See fig. 67.

At Three, raise the sash again above the head, bend well back and look up. See fig. 66.

At Four, drop the sash to the front again. See fig. 69.

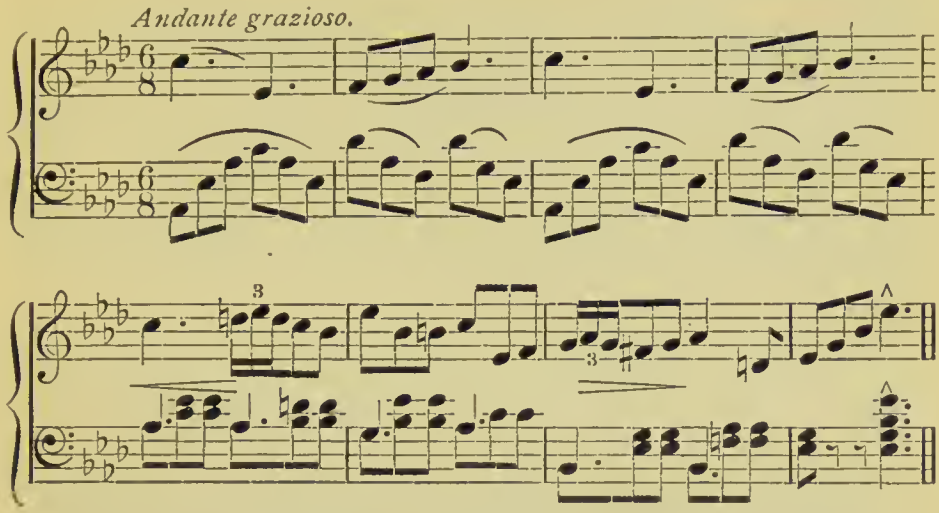
Repeat to music.

Note.—Care is necessary to keep the sash fully extended during the exercise.

L'Amour du Gondolier. (*Romance*)

William Booth

Andante grazioso.



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EXERCISE II

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the half-right forward, take another turn on each hand of the sash and bring it to the chest. See fig. 71.

At One, bend from the waist and place the sash in front of the right foot. Bend the right knee, but not the left. See fig. 70.

Fig. 70 Fig. 71 Fig. 72 Fig. 73

At Two, bring the sash to the chest. See fig. 71.

At Three, raise the sash above the head, bend well back and look up at it. See fig. 72.

At Four, drop the sash on to the chest. See fig. 73.

Repeat to music.

The Maiden's Dream

Valentine Hemery

Andante.

p

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

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EXERCISE III

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the left foot one pace to the left This position may be taken up by turning on the heels to the left-about at the end of the last exercise. Bring the sash to the chest. See fig. 76.

Fig. 74 Fig. 75 Fig. 76 Fig. 77

At One, place the sash on the floor in front of the left foot. Bend the left knee, but be careful to keep the right knee rigid. See fig. 77.

At Two, bring the sash to the chest. See fig. 76.

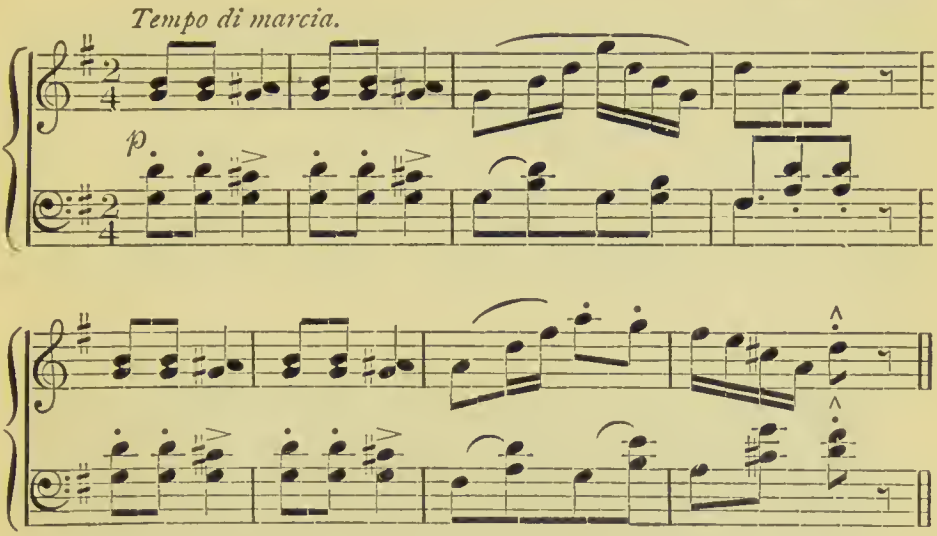
At Three, raise the sash above the head, bend well back and look up. See fig. 75.

At Four, drop the sash again to the chest. See fig. 74.

Repeat to music.

The Return of Spring

Valentine Hemery



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EXERCISE IV

Words of Command.—Position, One, Two.

Directions.—At the word Position, advance the right foot one pace to the right, and swing the sash above the head. Bend well back and look up at the sash. See fig. 78.

Fig. 78 Fig. 79

At One, swing the sash, with fully extended arms, downward and upward to the position indicated in fig. 79.

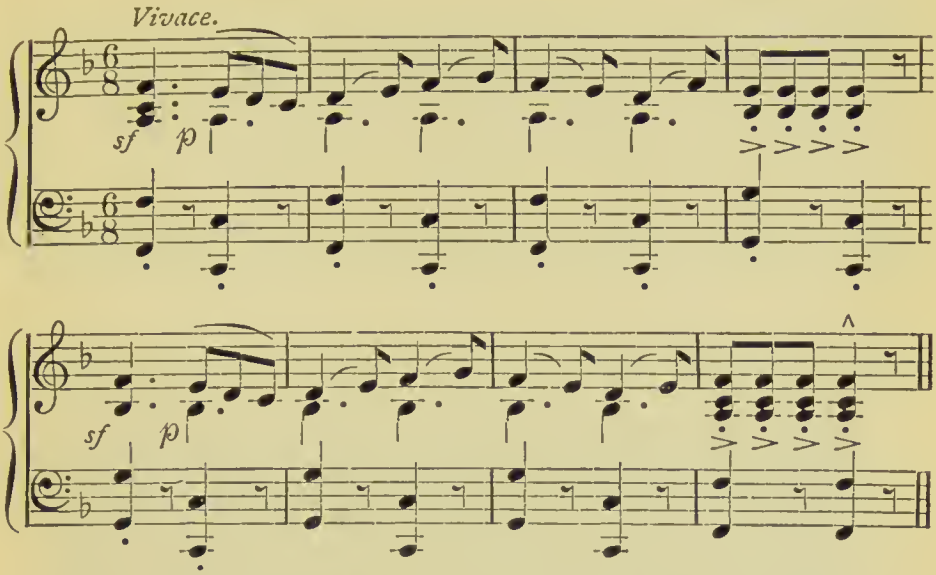
At Two, swing to the right. See fig. 78.

Repeat to music.

Note.—The left heel must be raised when swinging to the right, and *vice versâ.*

THE ATTACK. (*Quick-step*)

VALENTINE HEMERY



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EXERCISE V

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, bring the feet smartly together, and extend the arms horizontally to the front. See fig. 81.

At One, swing the arms and body well to the right. See fig. 80.

At Two, swing the arms and body to the front. See fig. 81.

Fig. 80 Fig. 81 Fig. 82 Fig. 83

At Three, swing the arms and the body well to the left. See fig. 82.

At Four, swing the arms and the body to the front. See fig. 83.

Repeat to music.

Note.—In this exercise it is essential that the eyes be kept fixed to the front, as shown in the figures. The arms must be kept perfectly rigid and the sash held quite tight.

Norwegian Dance

S. Claude Ridley

Tempo di Gavotte.

mf *grazioso.*

f

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EXERCISE VI

Words of Command.—Position, One, Two.

Directions.—At the word Position, unroll the sash and extend it fully in front. See fig. 84.

Fig. 84 Fig. 85

At One, swing the sash with fully extended arms to the position shown in fig. 85. Bend the head well back and look up at the sash. Raise the heels and stand on the toes. See fig. 85.

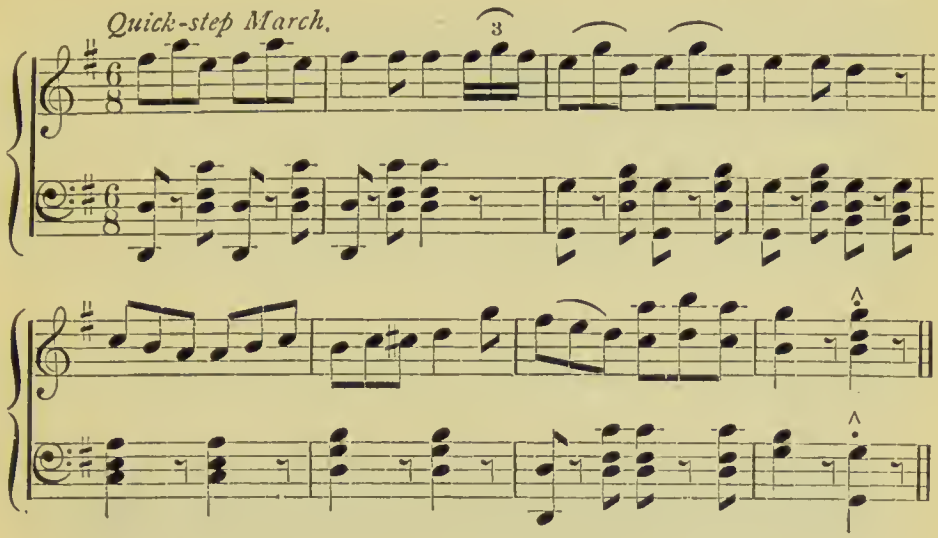
At Two, drop the sash to the front and lower the heels. See fig. 84.

Repeat to music.

LE RETOUR. (*The Return*)

WILLEM VANDERVELL

Quick-step March.



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EXERCISE VII

Words of Command.—Position, One, Two.

Directions.—At the word Position, place the sash behind the head.

At One, extend the right arm fully to the right, turn the head to the right, and look along the sash. See fig. 86.

Fig. 86 Fig. 87

At Two, extend the left arm fully to the left, turn the head to the left, and look along the sash. See fig. 87.

Repeat to music.

QUEEN OF BEAUTY. (*Intermezzo*)

VALENTINE HEMERY

Tempo di Gavotte.

mp dolce.

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EXERCISE VIII

Words of Command.—Position, One, Two.

Directions.—At the word Position, take a roll of the sash on each hand and place the sash behind the neck, with the hands on the chest.

Fig. 88 Fig. 89

At One, bend the head well back, extend the hands, raise the elbows and look up. See fig. 88.

At Two, draw in the chin, look down on the chest, and bring the hands again to the chest. See fig. 89.

Repeat to music.

The Fisherwife's Lullaby

Valentine Hemery

Andantino.

dolente.

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

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EXERCISE IX

Words of Command.—Position, One, Two.

Directions.—At the word Position, stand to attention. See fig. 90.

Fig. 90 Fig. 91

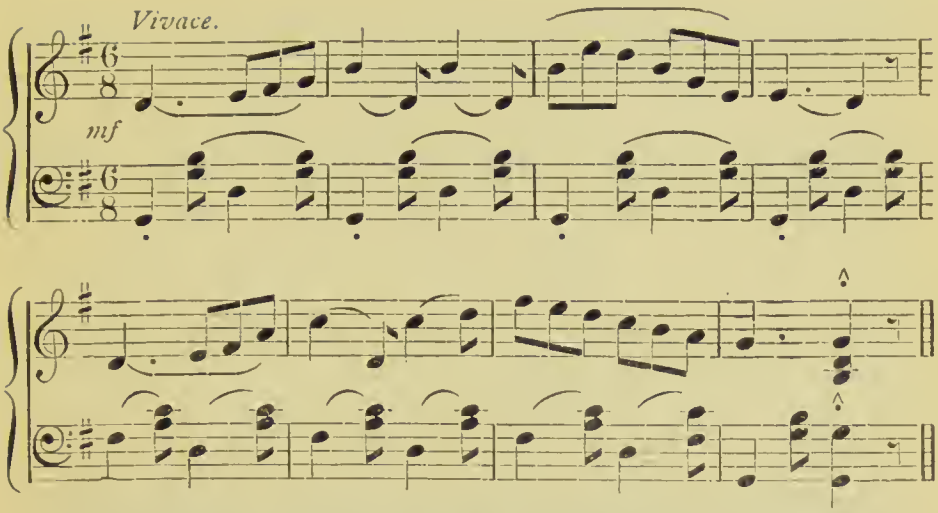
At One, raise the heels, and drop to a sitting posture. Swing the arms out to the front. See fig. 91.

At Two, rise to the position shown in fig. 90.

Repeat to music.

ONE OF THE BEST. (*Quick-step*)

CECIL STANLEY



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EXERCISE X

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. See fig. 95.

At One, advance the right foot one pace to the half-right front, bend the right knee, throw out the chest, place the sash behind the neck, and look down at the right foot. See fig. 94.

Fig. 92 Fig. 93 Fig. 94 Fig. 95

At Two, straighten the right knee, bend well back, look up, and extend the arms. See fig 93.

At Three, bend the right knee, throw out the chest, place the hands together, and look down on the right foot. See fig. 92.

At Four, bring the right foot to the left and the sash to the front. See fig. 95.

At Five, advance the left foot one pace to the half-left front, bend the left knee, throw out the chest, place the sash behind the neck, and look down at the left foot. The position is the reverse of fig. 94.

At Six, straighten the left knee, bend well back, extend the arms, and look up. Compare fig. 93.

At Seven, bend the left knee, throw out the chest, and look down. The position is the reverse of fig. 92.

At Eight, stand to attention. See fig. 95.

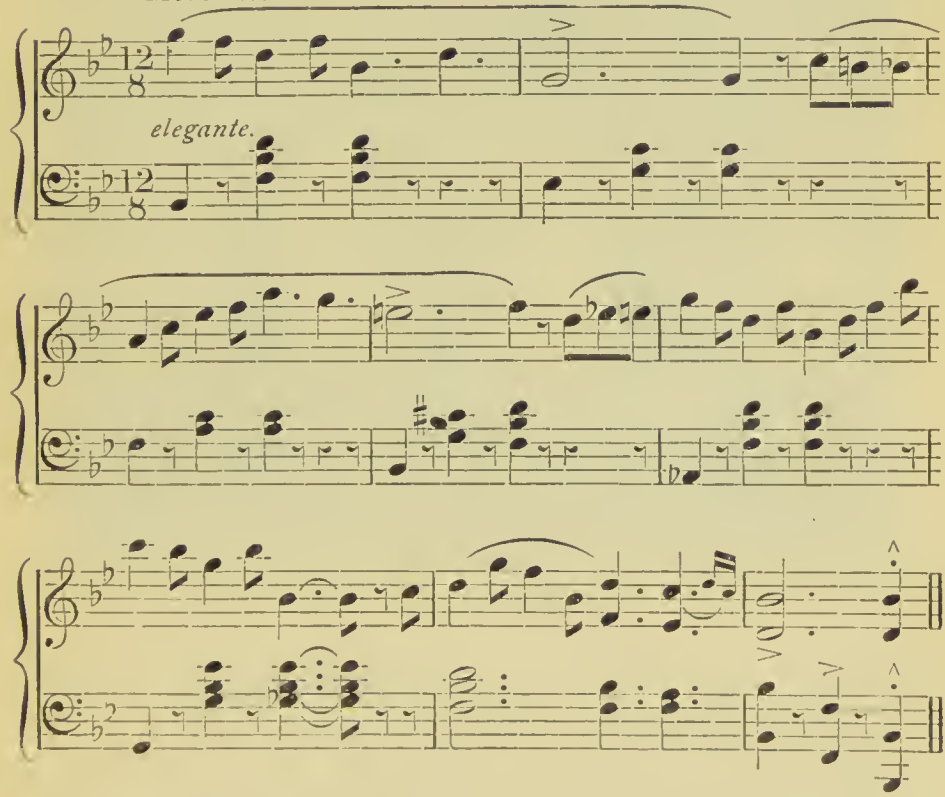
Repeat to music.

MEADOW GAMBOLS. (*A Rustic Scene*)

CECIL STANLEY

Moderato.

elegante.



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EXERCISE XI

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, extend the sash above the head and look up at it. See fig. 97.

At One, bend to the right, and look down the sash at the right hand. See fig. 96.

Fig. 96 Fig. 97 Fig. 98 Fig. 99

At Two, recover to the first position. See fig. 97.

At Three, bend the body from the waist to the left side, and look down the sash at the left hand. See fig. 98.

At Four, recover again to the first position. See fig. 99.

Repeat to music.

LE PALAIS ROYAL. (*Danse Gracieuse*)

THEO. BONHEUR

Moderato.

p

cres.

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EXERCISE XII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. See fig. 103.

At One, advance the right foot one pace to the half-right, swing the sash to the position above the head and look at it. See fig. 102.

Fig. 100 Fig. 101 Fig. 102 Fig. 103

At Two, bend the right knee, lean the body further forward to the half-right, drop the left hand behind the back, and shoot forward the right arm so that the sash will take up the diagonal direction shown in fig. 101.

At Three, straighten the right knee, stand upright, raise the sash above the head, and look up at it. See fig. 102.

At Four, recover to attention. See fig. 103.

At Five, advance the left foot one pace to the half-left front, raise the sash above the head, and look up. See fig. 105.

At Six, bend the left knee, drop the right hand behind the back, and shoot forward the left arm, so that the sash will take up the diagonal position shown in fig. 106.

At Seven, straighten the left knee, stand upright, raise the sash above the head, and look up at it. See fig. 107.

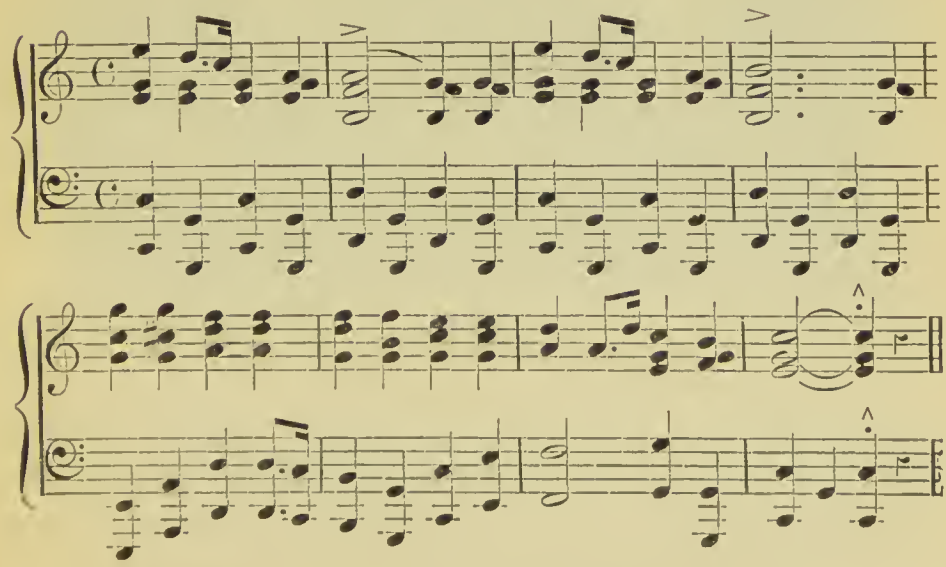
Fig. 104 Fig. 105 Fig. 106 Fig. 107

At Eight, recover to attention by bringing the left foot back to the right and the sash to the front. See fig. 104.

Repeat to music.

Second March in C

F. Rose



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DUMB-BELL DRILL FOR BOYS AND GIRLS

STANDARD I

EXERCISE I

Words of Command.—Attention, One, Two.

Directions.—At the word Attention, hold the body upright and alert; draw in the chin, and hold the head and shoulders well back; grip the dumb-bells tight, and place them well down by the side of the body; keep the heels together and turn the toes well out. See fig. 108.

Fig. 108

At One, bring the dumb-bells smartly together above the head, end to end. The fingers must show to the front, and the arms must be kept perfectly straight and rigid—care is always necessary to prevent the elbows being bent. Bend the head and the body well back and look up at the bells. See fig. 109.

At Two, bring the dumb-bells smartly together behind the back, giving a twist on the bells in the movement, so that the knuckles touch the body. See fig. 110.

Fig. 109 Fig. 110

THE ROYAL HUNT. (*Morceau Caractéristique*)

VALENTINE HEMERY

Allegretto.

sf

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EXERCISE II

Words of Command.—Position, One.

Directions.—At the word Position, bring the right dumb-bell on to the shoulder, and extend the left arm down by the side of the body; at the same time bend the body from the waist and look down at the left dumb-bell. See fig. 111.

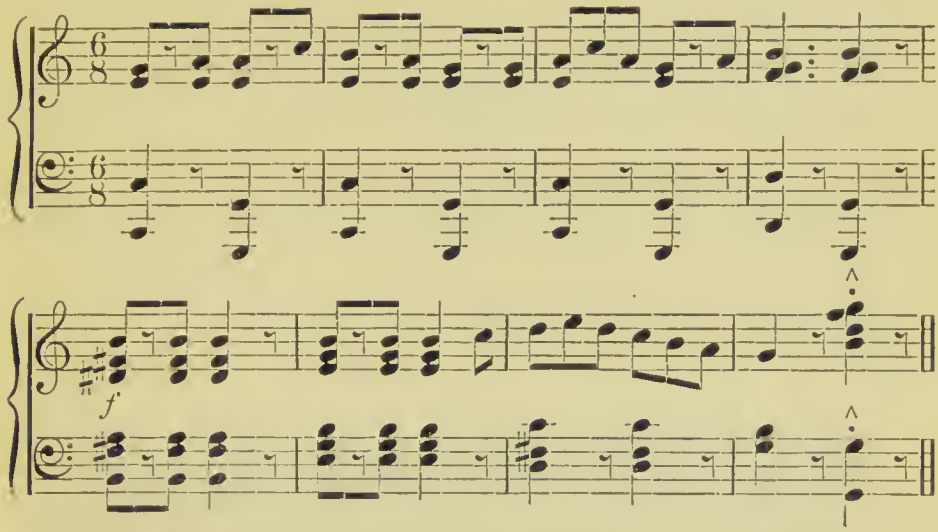
Fig. 111 Fig. 112

At One, reverse the positions of the dumb-bells and bend to the right side. See fig. 112.

Repeat to music.

'Au Secours'

Valentine Hemery



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EXERCISE III

Words of Command.—Position, One.

Directions.—At the word Position, take one pace to the right with the right foot, extend the arms above the head, place the dumb-bells end to end, bend the head and body well back, and look up at the bells. Raise the left heel. See fig. 113.

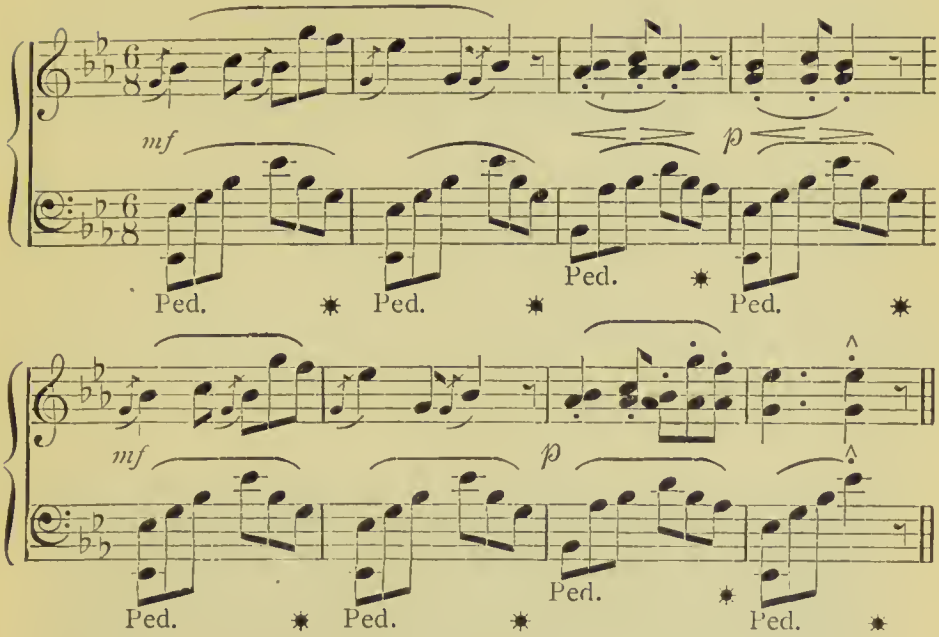
Fig. 113 Fig. 114

At One, swing the dumb-bells downwards and upwards so as to describe almost a complete circle, at the same time turn the body to the left-about. See fig. 114.

Repeat to music.

Golden Wings

Valentine Hemery



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EXERCISE IV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, bring the bells to the sides of the chest, keep the feet apart, as in the last exercise, turn to the half-right, and bend the right knee. See fig. 116.

At One, place the dumb-bells one on each side of the right foot, slightly in front of it. See fig. 115.

Fig. 115 Fig. 116 Fig. 117

At Two, recover to the first position. See fig. 116.

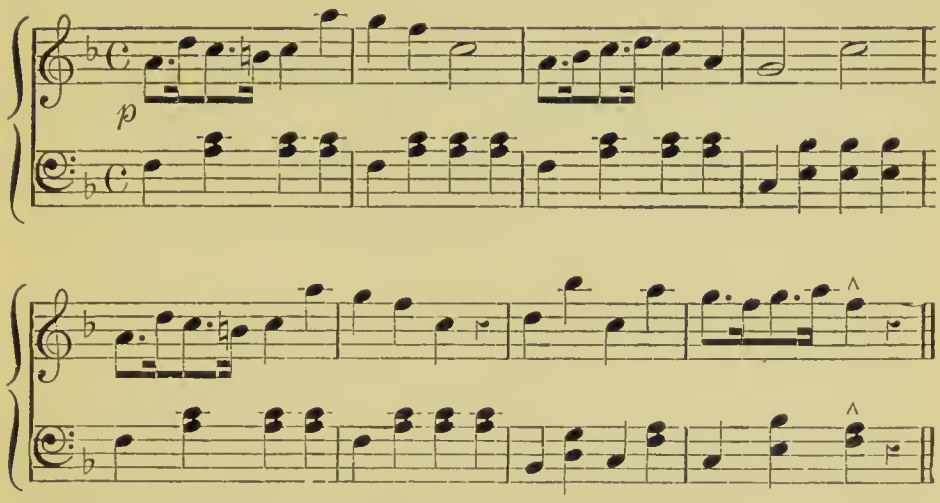
At Three, straighten the right knee, raise the dumb-bells above the head, bend well back, and look up at them. See fig. 117.

At Four, recover to the first position. See fig. 116.

Repeat to music.

A Starlight Ramble. (*Schottische*)

Carl Hemann



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EXERCISE V

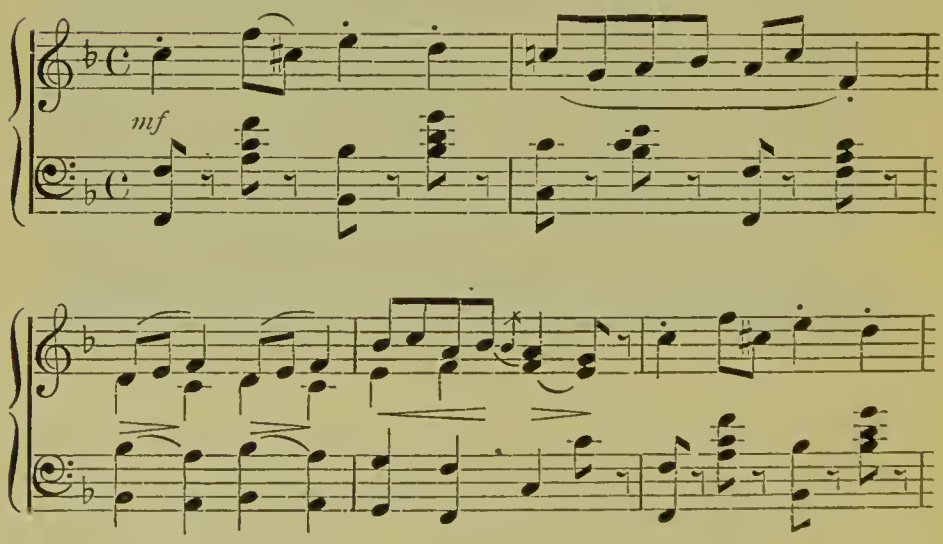
Directions.—This is the reverse of Exercise IV.

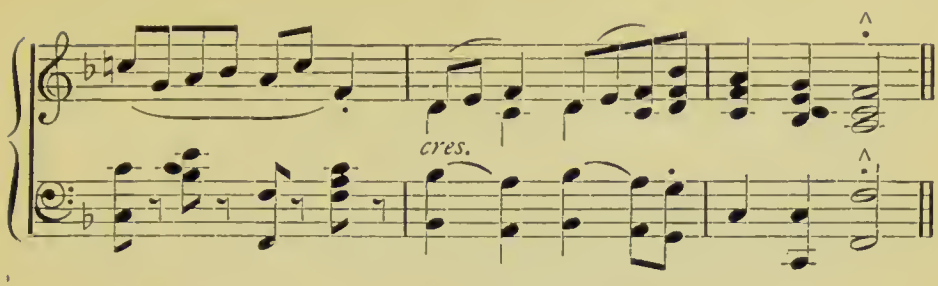
The position is found by turning on the heels to the left; this will bring the face from the half-right to the half-left position. The only difference in the Exercise then is the bending of the left knee instead of the right.

Repeat to music.

FLORENTIA. (*Graceful Measure*)

THEO. BONHEUR





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EXERCISE VI

Words of Command.—Position, One, Two, Change, One, Two, &c.

Directions.—At the word Position, bring the feet smartly together and stand to attention. See fig. 108.

a *b*

Fig. 118 Fig. 119 Fig. 120 Fig. 121

At One, bend the wrists so that the fingers come in towards the body, and the dumb-bells are raised as much as possible. See fig. 118.

At Two, bend the wrists in the reverse way. See fig. 119.

Be careful not to bend the elbows in this Exercise.

Repeat to music.

'HUNGARIAN DANCE'

THEO. BONHEUR

Allegro con spirito.

p

cres.

p

cres.

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At the word Change, bend the fore-arms at right angles to the upper arms, keeping the latter close to the body. Bring the bells in line, with the fingers uppermost. See fig. 121.

At One, twist the bells so that the knuckles are uppermost. See fig. 120.

At Two, twist the bells in the reverse way. See fig. 121.

Repeat to music.

A Merry Christmas Polka

W. Smallwood

Tempo di Polka.

p

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Fig. 122 c Fig. 123

At Change, extend the arms horizontally sideways with the knuckles uppermost.

At One, bend the wrists downwards and inwards as much as possible. See fig. 122.

At Two, bend the wrists in the reverse way. See fig. 123.

Repeat to music.

THE KAZOO BAND

T. P. WESTENDORF

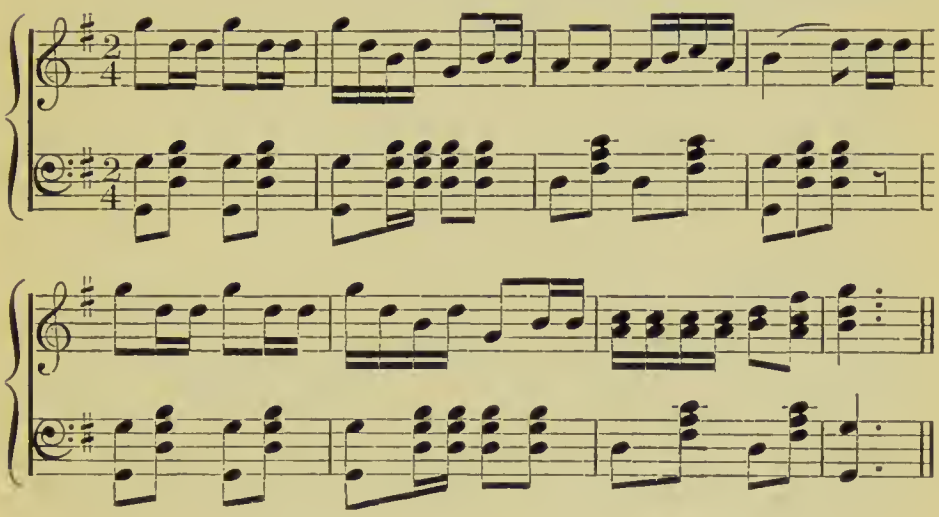

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FIG. 124 *d* FIG. 125

At Change, raise the bells above the head, placing them end to end, with the fingers to the front. Bend the head back and look up at the bells. See fig. 125.

At One, twist the bells so that the knuckles are to the front. See fig. 124.

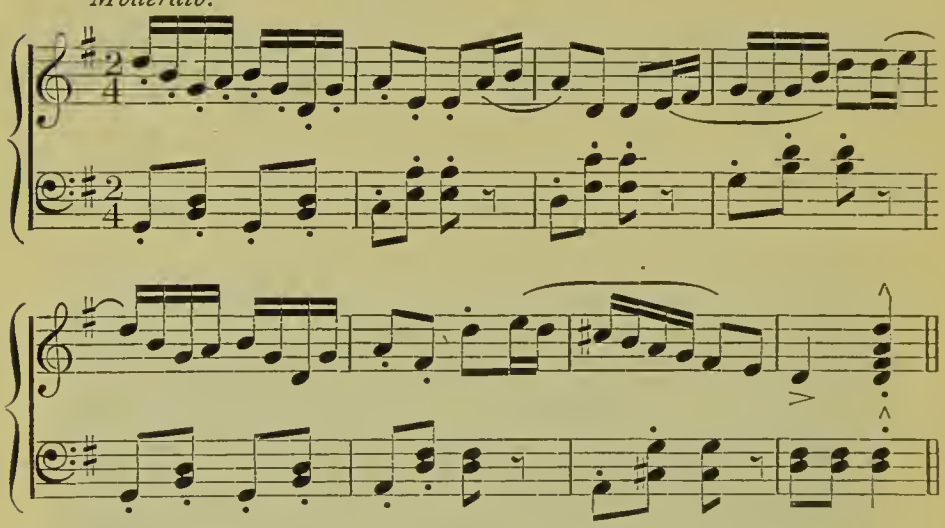
At Two, twist the bells in the reverse way. See fig. 125.

Repeat to music.

VILLAGE MAIDENS. (*Polka*)

CECIL STANLEY

Moderato.



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At Change, extend the arms fully to the front, placing the bells end to end, with the knuckles uppermost.

At One, bend the wrists downwards. See fig. 126.

At Two, bend the wrists in the reverse way. See fig. 127.

Care is necessary to prevent the elbows being bent.

Repeat to music.

'MARCH OF THE TIN SOLDIERS'

VALENTINE HEMERY.

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FIG. 126 FIG. 127

EXERCISE VII

Words of Command.—Position, One, Two.

Directions.—At the word Position, turn to the half-right and advance the right foot one pace in the same direction. Keep both feet well on the floor, bend the right knee, and bring the bells to the sides of the chest, well back. See fig. 128.

Fig. 128 Fig. 129 Fig. 130

At One, extend the right arm forward, and keep the left bell to the chest. See fig. 129.

At Two, extend the left arm forward, and bring the right bell well back to the side of the chest. See fig. 130.

Repeat to music.

DANCE MEXICAN. (*Quaint Dance*)

IVAN TCHAKOFF

Allegro con spirito.

pp

pp

cres. poco a poco.

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EXERCISE VIII

Words of Command.—Position, One, Two.

Directions.—At the word Position, half-left turn, advance the left foot one pace in the same direction, bend the left knee, and bring the bells well back to the sides of the chest. See fig. 131.

Fig. 131 Fig. 132

At One, extend both arms forward and twist the dumb-bells so that they are in line. See fig. 132.

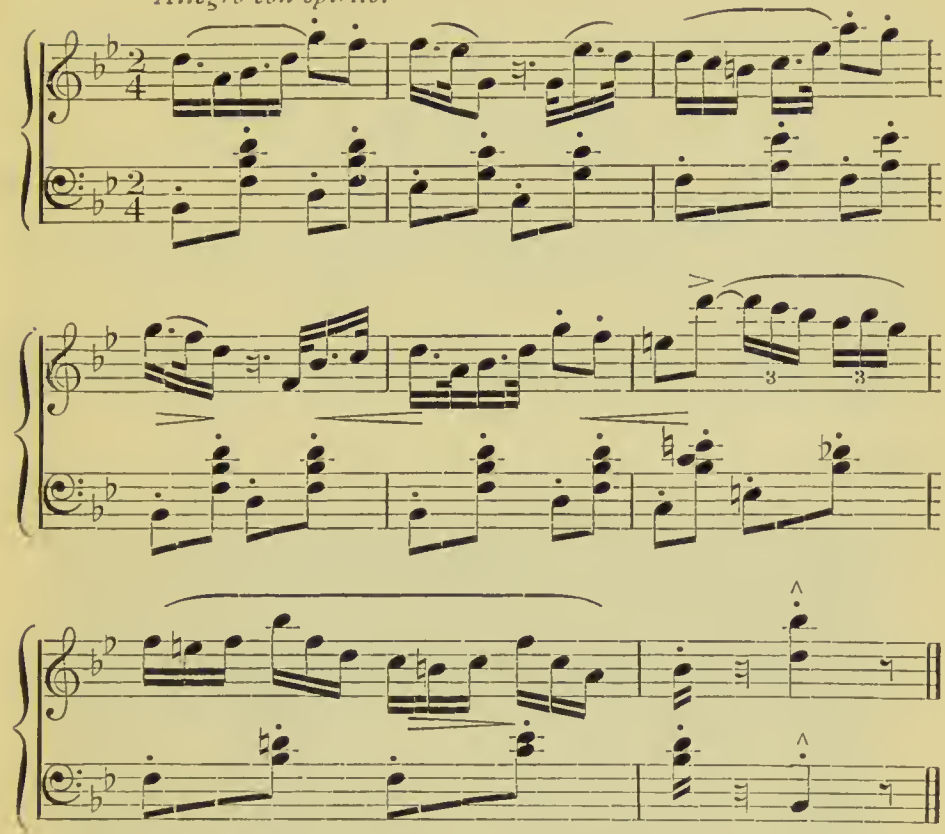
At Two, bring the bells smartly back to the sides of the chest. See fig. 131.

Repeat to music.

Romany Dance

Valentine Hemery

Allegro con spirito.



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EXERCISE IX

Words of Command.—Position, One, Two.

Directions.—At the word Position, extend the arms right and left. See fig. 134.

At One, swing the arms and the body round, so that the right arm comes directly to the front and the left arm directly to the rear. See fig. 135.

Fig. 133 Fig. 134 Fig. 135

At Two, swing back to the first position. See fig. 134.

At Three, swing the left arm to the front and right arm to the rear. See fig. 133.

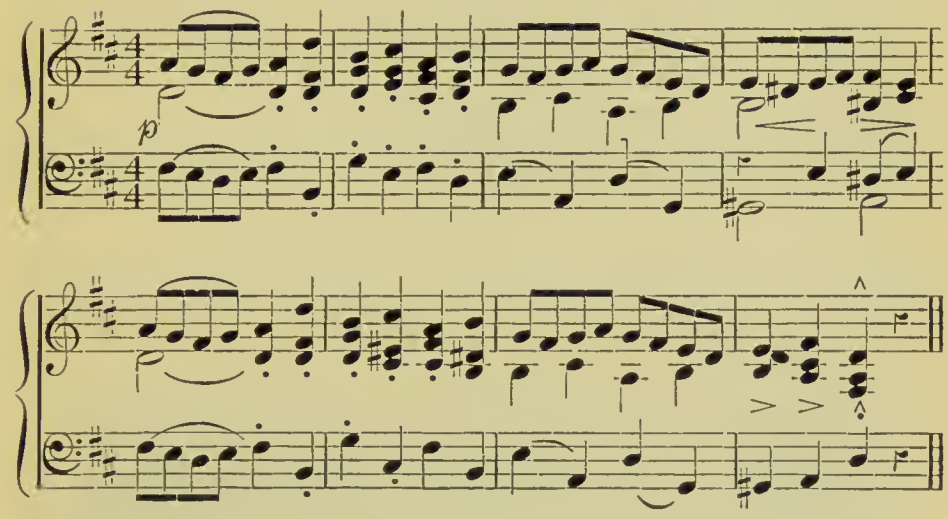
At Four, swing back to the first position. See fig. 134.

In this exercise the head must not move with the body, but should remain fixed with the eyes looking to the front throughout. It is also necessary to keep the arms perfectly rigid, well back, and horizontal throughout.

Repeat to music.

ROUNDELAY. (*Alla Pastorale*)

VALENTINE HEMERY



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DUMB-BELL DRILL FOR BOYS AND GIRLS

STANDARD II

THE EXERCISES, AS FOR STANDARD I., WITH THE FOLLOWING ADDITIONS

EXERCISE X

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, half-right turn, place the dumb-bells on the shoulders, and raise the elbows so that the upper arms are horizontal. See fig. 137.

FIG. 136 FIG. 137 FIG. 138

At One, advance the right foot one pace to the half-right, bend the right knee, extend the arms, and look towards the right dumb-bell. See fig. 136.

At Two, recover to the first position. See fig. 137.

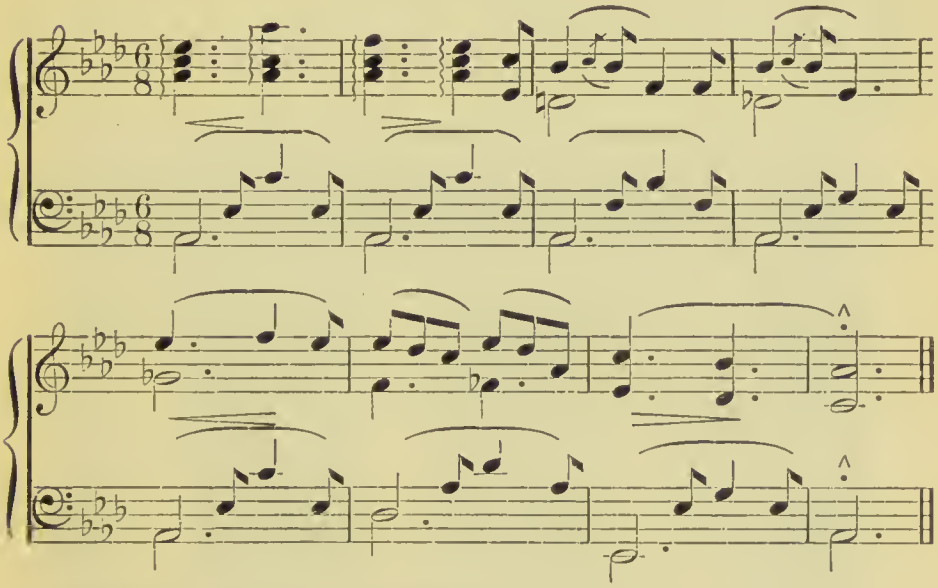
At Three, advance the left foot one pace to the half-left, bend the left knee, extend the arms, and look towards the left dumb-bell. See fig. 138.

At Four, recover to the first position. See fig. 137.

Repeat to music.

SWING SONG

E. K. DEACON



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EXERCISE XI

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, half-left turn, place the bells on the shoulders, and raise the elbows so as to bring the upper-arms into a horizontal position. See fig. 140.

At One, advance the right foot, bend the right knee, extend the arms, turn the head to the right, and look towards the right dumb-

Fig. 139 Fig. 140 Fig. 141

bell. See fig. 139. (In this figure the head should be turned to the right.)

At Two, recover to the first position. See fig. 140.

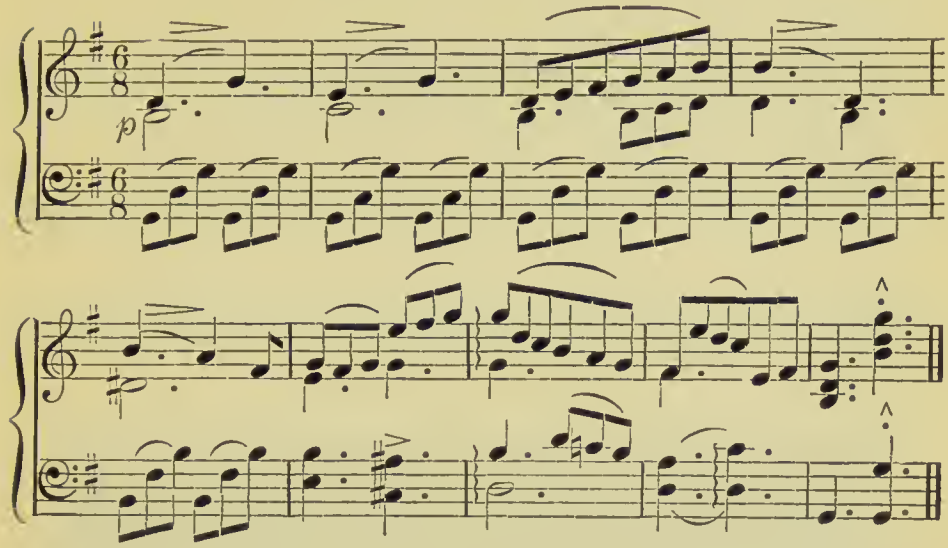
At Three, advance the left foot to the left, bend the left knee, extend the arms, and look towards the left dumb-bell. See fig. 141.

At Four, recover to the first position. See fig. 140.

Repeat to music.

The Cottage Retreat

Edward Redhead



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EXERCISE XII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention. See fig. 144.

At the word One, bring the bells together above the head, bend well back, and look up at them. See fig. 142. (In this movement the arms must rotate through the position shown in fig. 143.)

Fig. 142 Fig. 143 Fig. 144

At Two, drop the arms to the horizontal position—the knuckles being under. See fig. 143.

At Three, bring the dumb-bells together in front, end to end, the knuckles being uppermost. See fig. 127.

At Four, drop the dumb-bells to the sides. See fig. 144.

Repeat to music.

FASCINATION. (*Gavotte in C*)

E. BOGGETTI

mf

cres.

cres.

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EXERCISE XIII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention. See fig. 146.

At One, advance the right foot one pace to the right, bend the right knee, swing the right dumb-bell above the head, bend well back and look up at it. Place the left dumb-bell in the hollow of the back. See fig. 145.

Fig. 145 Fig. 146 Fig. 147

At Two, recover to attention. See fig. 146.

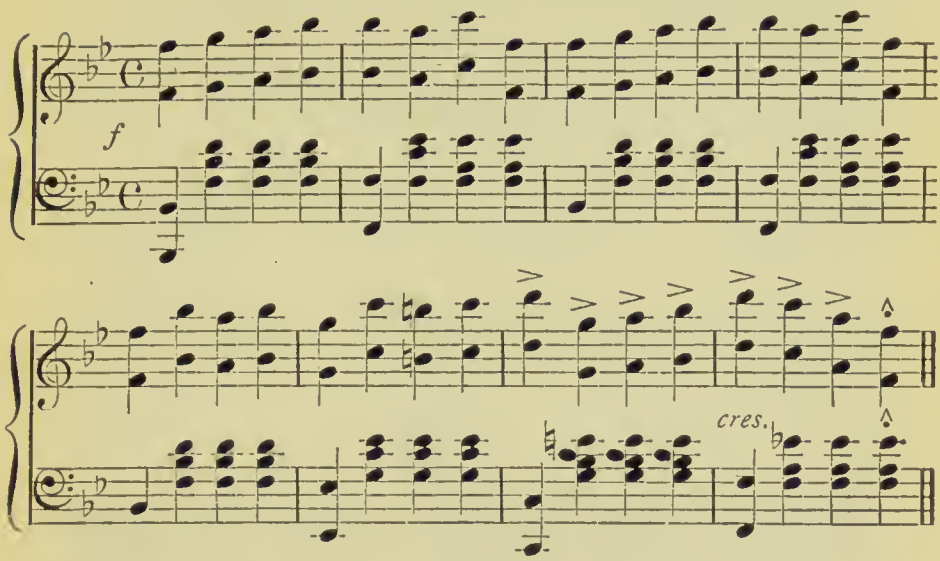
At Three, advance the left foot one pace to the left, bend the left knee, swing the left dumb-bell above the head, bend well back and look up at it. Place the right dumb-bell in the hollow of the back. See fig. 147.

At Four, recover to attention. See fig. 146.

Repeat to music.

WITHERED BLOSSOMS. (*Morceau de Salon*)

VALENTINE HEMERY



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EXERCISE XIV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, place the right foot one pace to the right, bring the dumb-bells above the head with arms fully extended See fig. 148.

At One, drop the arms to the horizontal position, the knuckles being under. See fig. 149.

Fig. 148 Fig. 149

At Two, recover to the first position. See fig. 151.

At Three, bend from the waist—be careful not to bend the knees—and bring the bells to touch the floor, if possible, as in fig. 150.

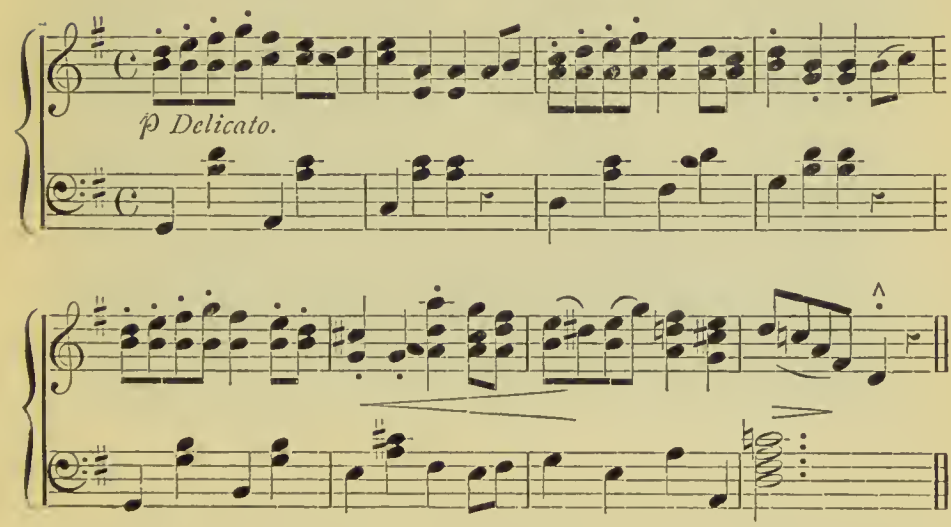
At Four, recover to the first position. See fig. 148.

Repeat to music

Fig. 150 Fig. 151

A Naiad's Merrymaking. (*Morceau Piquante*)

S. J. Fielder



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EXERCISE XV

Words of Command.—Position, One, Two; One, Two, &c.

Directions.—At the word Position, bring the feet smartly together, and extend the arms to the front, placing the dumb-bells end to end. See fig. 154.

At One, draw back the right foot so that the toe touches the heel of the left foot, bend both knees, turn the body square to the right,

Fig. 152 Fig. 153 Fig. 154

and extend the arms horizontally sideways. Twist the dumb-bells to a vertical position. See fig. 153.

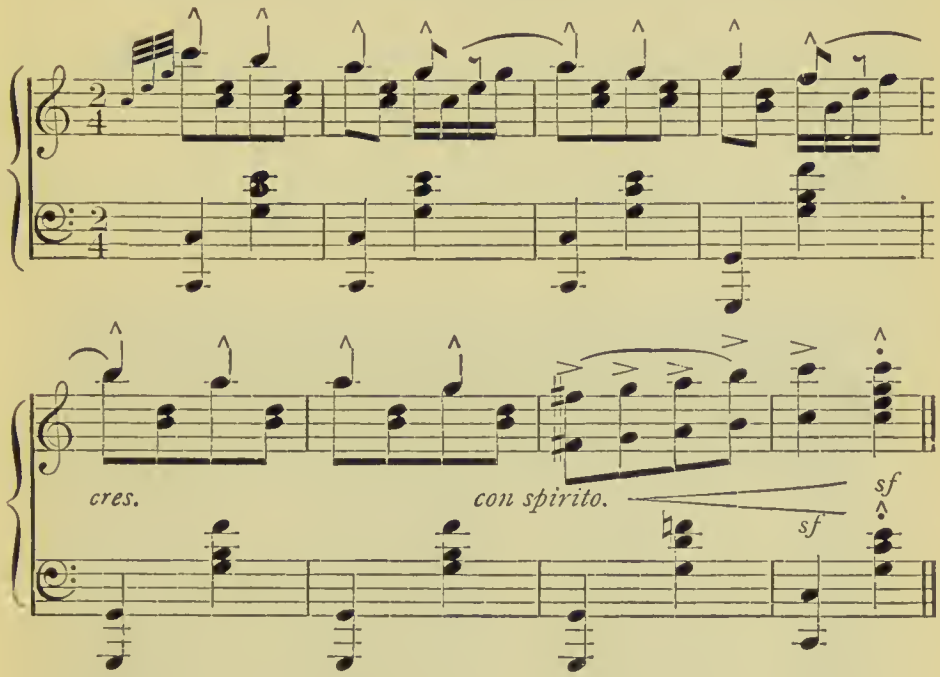
At Two, bring the left foot round to the right foot, straighten both knees, and bring the dumb-bells together again in front. See fig. 152.

These two movements repeated four times will bring the body back to its original position (fig. 154), after describing a complete circle.

Repeat to music.

THE BRITISH CAVALRY. (*Grand Galop de Concert*)

CARL HEMANN



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EXERCISE XVI

Words of Command.—Position, One, Two; One, Two; &c.

Directions.—This is the reverse of Exercise XV.

At the word Position, extend the arms in front, placing the dumb-bells end to end. See fig. 154.

Fig. 155 Fig. 156 Fig. 157

At One, draw back the left foot so that the toe touches the heel of the right foot; bend both knees, turn square to the left, and extend both arms sideways, twisting the dumb-bells to the vertical position. See fig. 156.

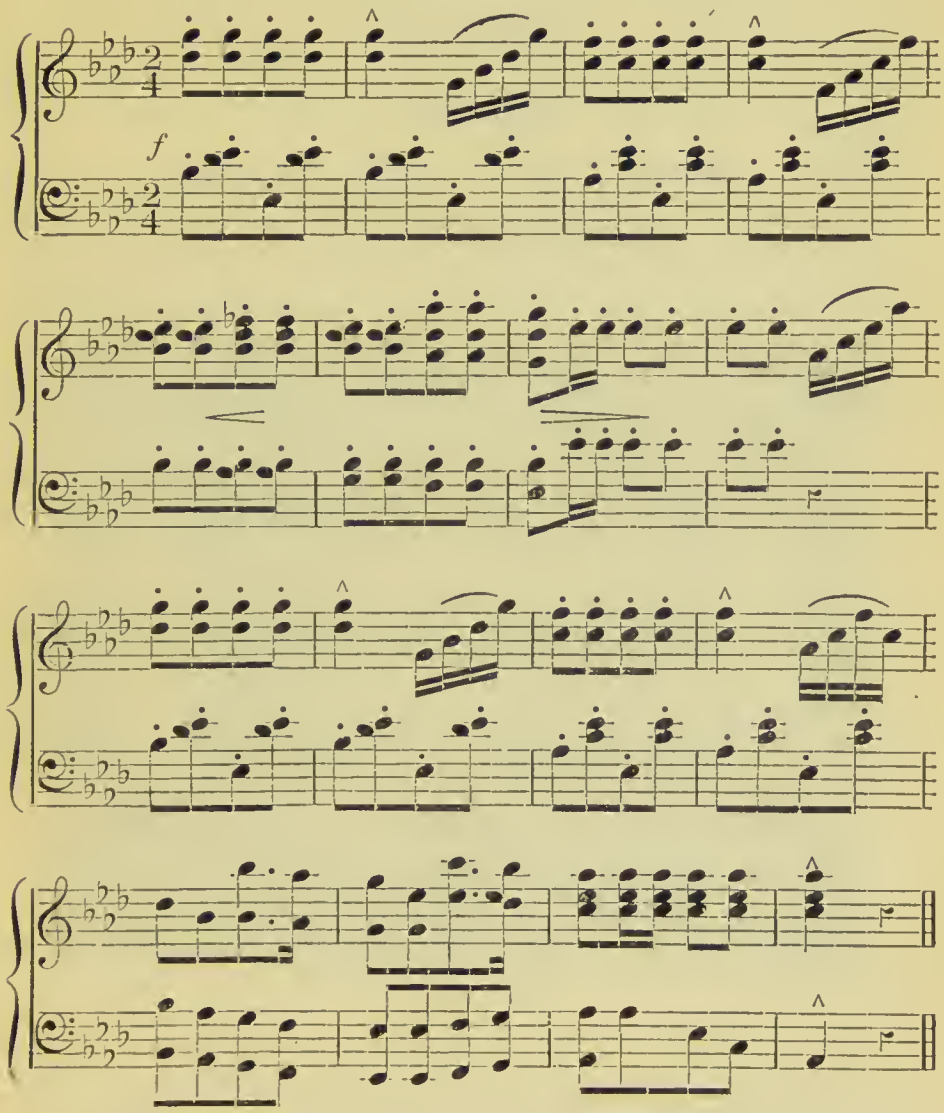
At Two, bring the right foot round to the left foot, straighten both knees, and bring the dumb-bells together, end to end. See fig. 157.

These two movements repeated four times will bring the body back to its original position. See fig. 154.

Repeat to music, and at the finish bring the bells to the chest and then to the attention position. See fig. 155.

GRANDE MARCHE MILITAIRE

ADOLF L. ROLOFF, OP. 6



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DUMB-BELL DRILL FOR BOYS AND GIRLS

STANDARD III

EXERCISE I

Words of Command.—Attention, One, Two, Three, Four.

Directions.—At the word Attention, hold the body upright, draw in the chin and hold the head and shoulders well back, bring the

Fig. 158 Fig. 159 Fig. 160

dumb-bells smartly to the sides of the body, hold them tightly, and be in readiness for the next word of command. See fig. 160.

At One, swing the dumb-bells with arms fully extended and rigid to the position shown in fig. 158. Bend the body well back and look up at the bells.

At Two, drop the arms to the horizontal position, at the same time twist the bells, so that they lie in a horizontal position, with the knuckles underneath. See fig. 159.

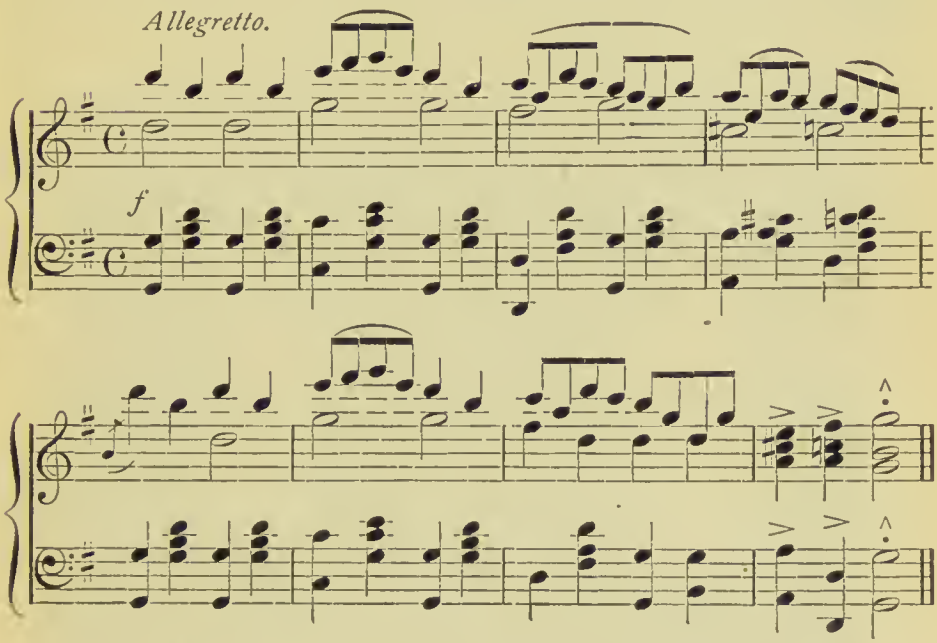
At Three, smartly twist the bells, so that the knuckles are above them, keeping the arms as in fig. 159.

At Four, drop the bells to the sides. See fig. 160.

Repeat to music.

INVERLOCHAN. (*Graceful Dance*)

B. J. HANCOCK



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EXERCISE II

Words of Command.—Position, One.

Directions.—At the word Position, place the right dumb-bell on the shoulder, raising the right upper-arm as much as possible, extend the left arm fully down the side, bend from the waist as much

Fig. 161 Fig. 162

as possible to the left, and look down on the left dumb-bell. See fig. 161.

At One, reverse the positions of the dumb-bells and bend to the right side. See fig. 162.

Repeat to music.

A Reverie

B. J. Hancock

Andante.

Ped. ✷ Ped. ✷ Ped. ✷ Ped. ✷ Ped. ✷

Ped. ✷ Ped. ✷ Ped. ✷ Ped. ✷ Ped. ✷ Ped. ✷

Ped. ✷ Ped. ✷

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EXERCISE III

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, take one pace to the right with the right foot, and turn to the right.

At One, swing the dumb-bells to the position above the head, bend well back, and look up at them. See fig. 163.

Fig. 163 Fig. 164 Fig. 165

At Two, drop the bells on to the shoulders. See fig. 164.

At Three, swing the dumb-bells from the shoulders back into the position shown in fig. 163, and continue the swing then, downwards and upwards, into the position shown in fig. 165.

At Four, drop the bells on to the shoulders as in fig. 164 (the body will now be turning to the left).

Repeat to music.

THE MAY QUEEN. (*Pas de Quatre*)

B. J. HANCOCK

Allegretto.

mf

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EXERCISE IV

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace to the right, and turn to the right.

At One, bend the right knee, bend from the waist, and place the dumb-bells in line immediately in front of the right foot. See fig. 166.

At Two, rise, throw forward the chest, hold the head and arms well back, and look up. See fig. 167.

At Three, swing the bells from the sides to a position above the head, bend well back, and look up at them. See fig. 168.

At Four, turn on the heels to the left-about, and at the same time drop the arms to the horizontal position. See fig. 169.

Fig. 166 Fig. 167

At Five, bend from the waist, and place the bells in line immediately in front of the left foot. The dumb-bells must not be dropped to the floor at once, but must first be brought together above the head, and then brought to the floor with arms fully extended. The position is the reverse of fig. 166.

At Six, rise, throw forward the chest, and bring the head and dumb-bells well to the rear. The position is the reverse of fig. 167.

At Seven, swing the dumb-bells from the sides to the position above the head, bend well back, and look up at them. The position is the reverse of fig. 168.

At Eight, turn on the heels to the right-about, and drop the arms to the horizontal position. The position is the reverse of fig. 169.

Repeat to music.

Fig. 168 Fig. 169

Im Waldesgrün. (*Gavotte*)

Ernest Koedel

Grazioso.

p

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EXERCISE V

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the right, turn to the right, bend the right knee, and bring the bells to the chest. See fig. 171.

At One, extend the right arm forward, inclined upward, and the left arm downward and to the rear, and as much as possible point with the dumb-bells in the two directions. See fig. 170.

Fig. 170 Fig. 171 Fig. 172

At Two, bring both dumb-bells to the sides of the chest. See fig. 171.

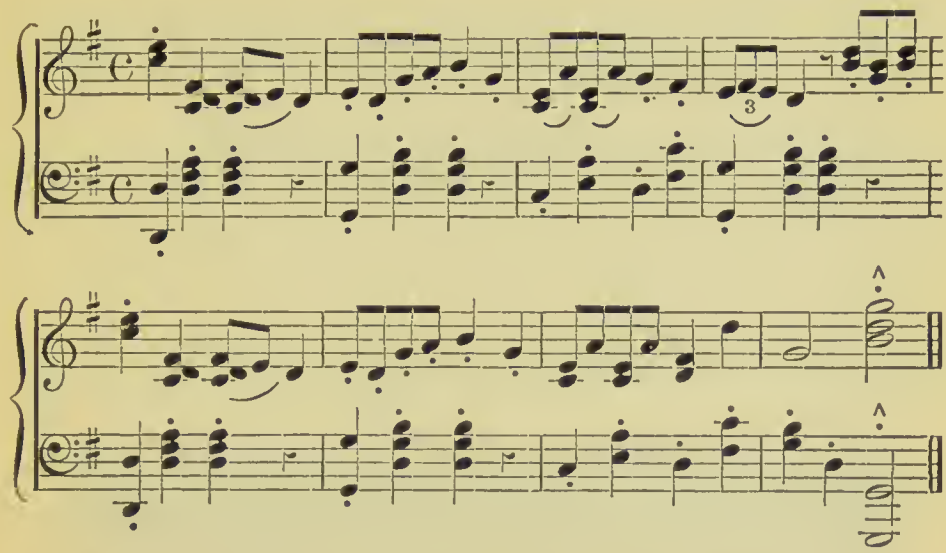
At Three, extend the left arm forward and upward, and the right arm downward and to the rear. See fig. 172.

At Four, bring both bells to the chest. See fig. 171.

Repeat to music.

QUEEN OF THE DAY. (*Schottische*)

WILLEM VANDERVELL



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EXERCISE VI

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, turn to the left-about from the position shown in fig. 172 of the last Exercise. Bring both bells to the chest. See fig. 174.

At One, extend the arms forward and slightly above the horizontal. See fig. 175.

Fig. 173 Fig. 174 Fig. 175

At Two, bring the dumb-bells to the sides of the chest, bringing the elbows and shoulders well back. See fig. 174.

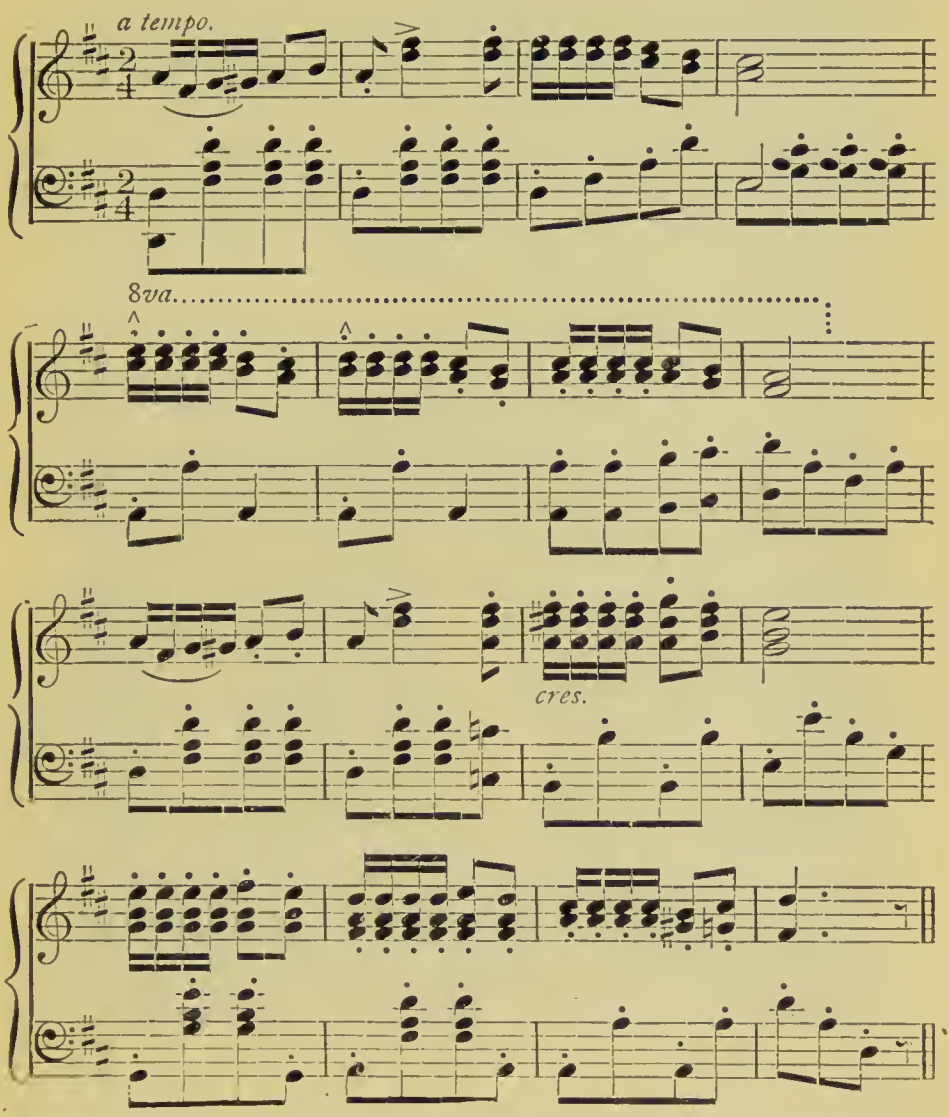
At Three, open the arms from the chest, and extend them to the rear as far as possible. See fig. 173.

At Four, bring the dumb-bells back to the sides of the chest. See fig. 174.

Repeat to music.

MASQUERADE. (*Polka March*)

EMILE BONTÈ



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EXERCISE VII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace to the right. This position is easily attained by turning to the front at the end of the last Exercise.

At One, bend from the waist, and place the bells as near the floor as possible without bending the knees. See fig. 176.

At Two, raise the dumb-bells above the head, bend well back, and look up at them. See fig. 177.

Fig. 176 Fig. 177 Fig. 178

At Three, twist the bells so that they become parallel. See fig. 178.

At Four, drop the arms to the horizontal position, the knuckles being under the bells. See fig. 179.

At Five, twist the bells so that the knuckles are uppermost, keeping the arms still horizontal.

At Six, twist the bells to the position shown in fig. 179.

At Seven, raise the bells above the head, keeping them parallel, bend well back, and look up at them. See fig. 180.

At Eight, twist the bells so that they are in line, and end to end. See fig. 177.

Repeat to music.

Fig. 179 Fig. 180

Eleanor

F. H. Moran

Andante.

p

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EXERCISE VIII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace to the right, and bring the bells to the chest. See fig. 182.

At One, bend to the right, place the right dumb-bell on the floor immediately in front of the right foot, and at the same time place the left dumb-bell near the floor, as in fig. 181, but continue the

Fig. 181 Fig. 182

motion of the left arm until it attains a vertical position. See fig. 183.

At Two, swing the left arm back to the position shown in fig. 181, then rise, and continue the swinging motion with both arms until they attain the horizontal position shown in fig. 184.

At Three, bend well back, and raise the dumb-bells above the head. See fig. 185.

At Four, turn on the heels to the left-about, and drop the arms to the horizontal position. See fig. 186.

Fig. 183 Fig. 184

Fig. 185 Fig. 186

Note.—The next four movements are the reverse of the first four. They should be practised separately, starting from the position shown in fig. 187, and then, when proficient, they should follow the above four movements and form part of Exercise VIII.

Fig. 187 Fig. 188

Fig. 189 Fig. 190

At Five, bring the arms from the horizontal position shown in fig. 186, well above the head, and place the left dumb-bell on the floor immediately in front of the left foot, and continue the motion of the right arm through the position shown in fig. 188, till it attains a vertical position, as in fig. 190.

At Six, swing the right arm back into the position shown in fig. 188, and continue the motion of both arms till they attain the horizontal position shown in fig. 189.

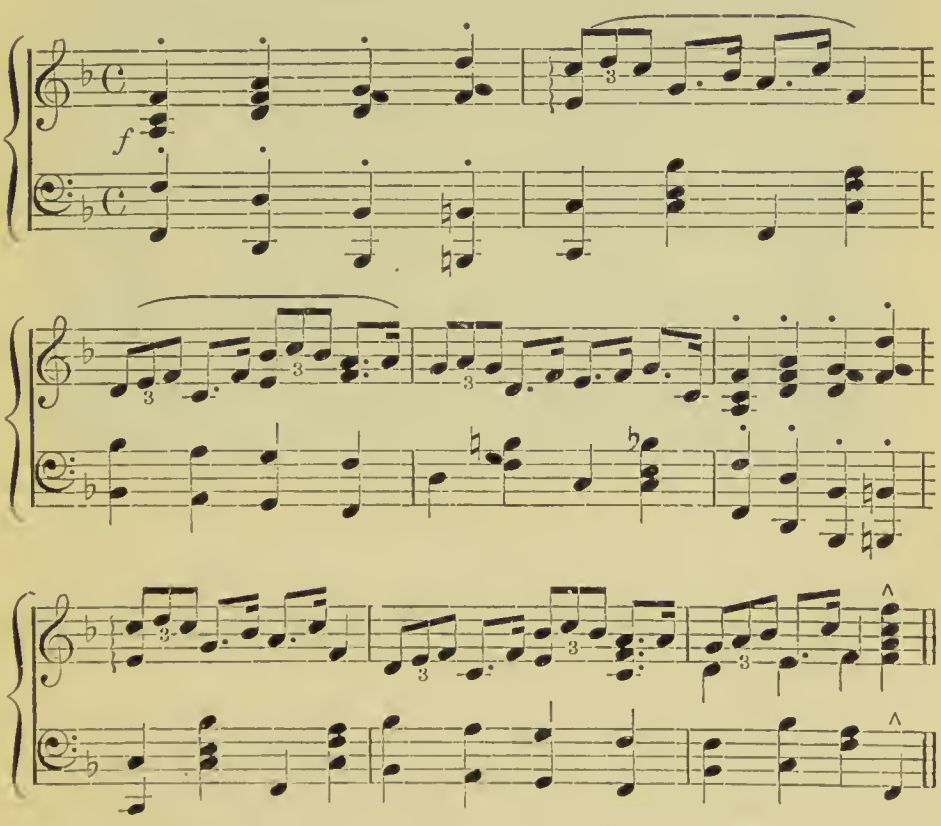
At Seven, raise the bells above the head, bend well back, and look up at them. The position is the reverse of fig. 185.

At Eight, turn to the right-about, and drop the bells to the horizontal position. This position is the reverse of fig. 186.

Repeat to music.

ROYAL VENETIAN DANCE

E. BOGGETTI



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EXERCISE IX

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, place the feet together, and extend the arms horizontally sideways. See fig. 192.

At One, swing the right arm to the front and the left arm to the rear. Twist the body as much as possible with the arms. See fig. 193.

Fig. 191 Fig. 192 Fig. 193

At Two, recover to the first position. See fig. 192.

At Three, swing the left arm to the front and the right arm to the rear. See fig. 191.

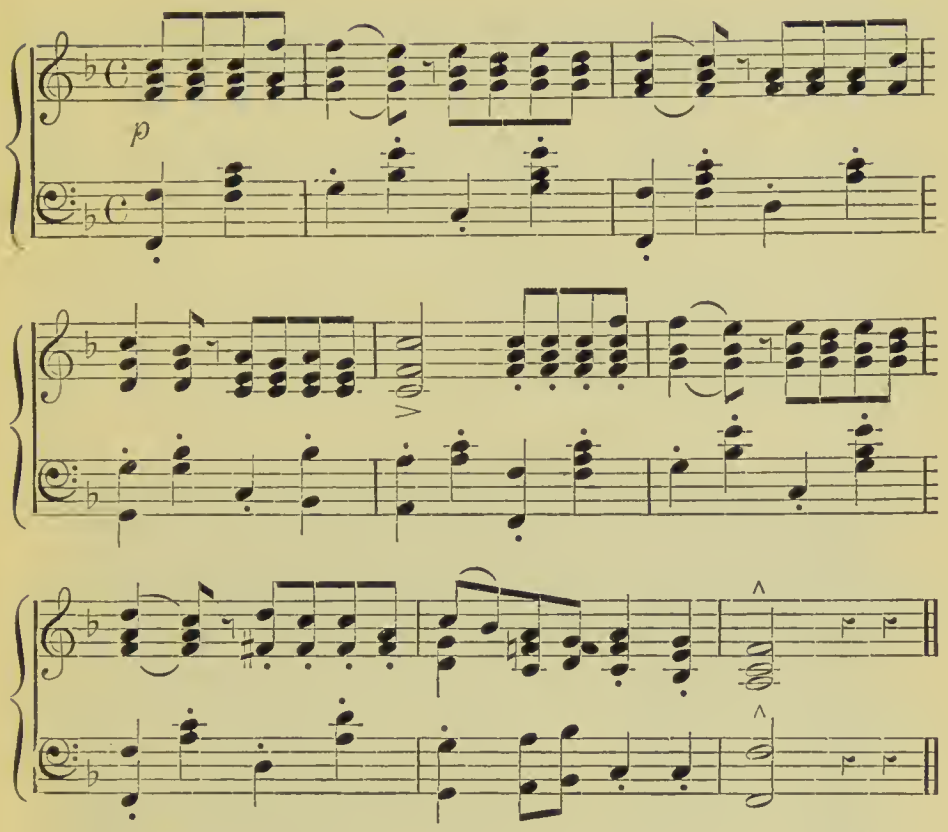
At Four, recover to the first position. See fig. 192.

Note.—It is essential to keep the feet and the head square to the front during this Exercise. See illustrations.

Repeat to music.

ALADDIN

B. J. HANCOCK



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EXERCISE X

Words of Command.—Position, One, Two; Change, One, Two; &c

Directions.—At the word Position, stand to attention.

Fig. 194 *a* Fig. 195 Fig. 196 *b* Fig. 197

At One, bend the wrists, and raise the bells inwards and upwards. See fig. 194.

At Two, bend the wrists in the reverse way. See fig. 195.

Repeat to music.

GIGUE IN C

a CARL HEMANN

p con spirito.

cres.

f

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At Change, raise the fore-arms to the front, having the fingers above the dumb-bells. See fig. 197.

At One, twist the dumb-bells so that the knuckles are uppermost. See fig. 196.

At Two, twist the bells in the reverse way. See fig. 197.

Repeat to music.

THE SLEIGH CHASE. (*Morceau Caractéristique*)

b

VALENTINE HEMERY

f

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FIG. 198 *c* FIG. 199

At Change, extend the arms sideways, and keep the fingers under the dumb-bells.

At One, lower the dumb-bells by bending the wrists. See fig. 198.

At Two, bend the wrists in the reverse way and raise the dumb-bells. See fig. 199.

Repeat to music.

DANCE OF THE GIPSIES

c A. W. BROOKS

Allegro.

p

f

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FIG. 200 *d* FIG. 201

At Change, raise the bells above the head, with the fingers to the front. See fig. 201.

At One, twist the bells so that the knuckles show to the front. See fig. 200.

At Two, twist the bells in the reverse way. See fig. 201.

Repeat to music.

d

FAIRY SPORTS. (*Scherzo*)

CECIL STANLEY

Allegro.

f

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FIG. 202 *e* FIG. 203

At the word Change, drop the arms to the horizontal position in front.

At One, bend the wrists and lower the bells. See fig. 202.

At Two, bend the wrists and raise the dumb-bells. See fig. 203.

Repeat to music.

YE LADS AND LASSES. (*Old English Dance*)

c VALENTINE HEMERY

Allegro.

f *p* *f*

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EXERCISE XI

Words of Command.—Position, One, Two ; One, Two ; &c.

Directions.—At the word Position, extend the arms to the front placing the dumb-bells end to end. See fig. 206.

At One, draw back the right foot, so that the toe touches the heel of the left foot, bend both knees, turn to the right, and extend the

Fig 204 Fig. 205 Fig. 206

arms horizontally sideways, at the same time twist the bells to a vertical position. See fig. 205.

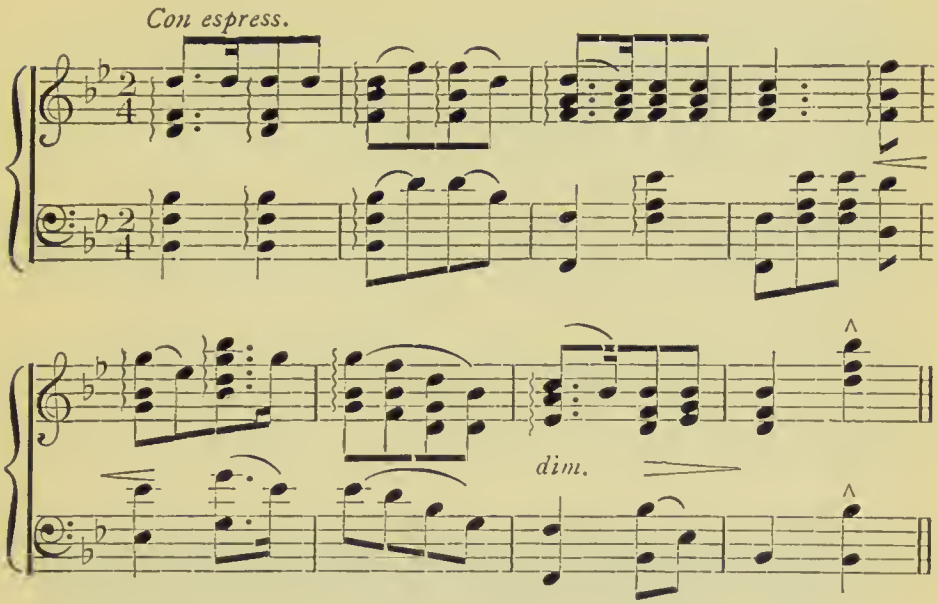
At Two, bring the left foot round to the right foot, and bring the bells together. See fig. 204.

Note.—When these two movements have been repeated four times the body will have moved round in a complete circle.

Repeat to music.

THE ROSE, SHAMROCK, AND THISTLE. (*Morceau Brillant*)

LÉONARD GAUTIER



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EXERCISE XII

Words of Command.- Position, One, Two ; One, Two ; &c.

Directions.—This exercise is the reverse of the last one. The position in teaching the exercise will be as in fig. 207, but when taught the exercise will follow on from position in fig. 206.

At One, draw the left foot back, so that the toe touches the heel of the right foot, bend both knees, extend the arms sideways, and turn the body to the left. See fig. 208.

Fig. 207 Fig. 208 Fig. 209

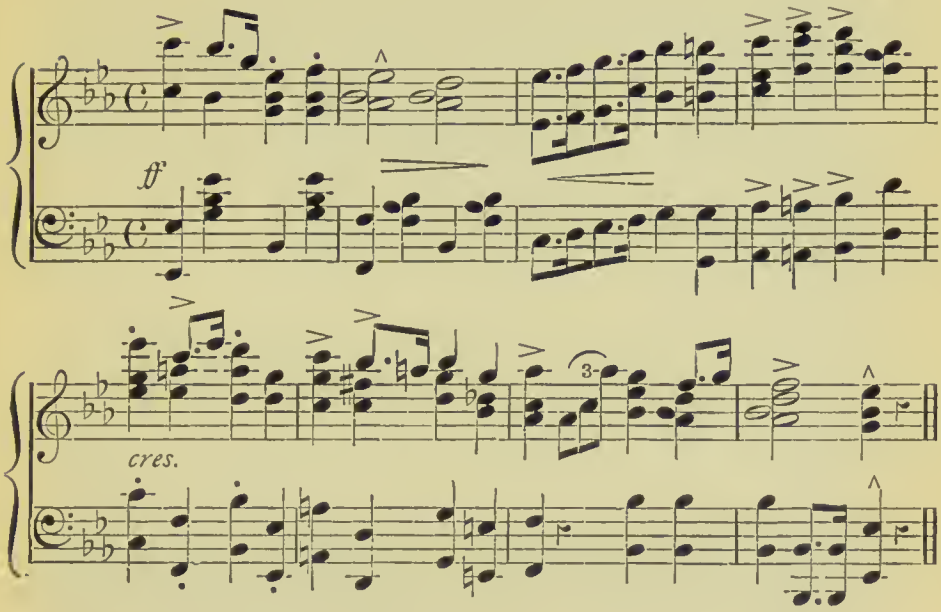
At Two, bring the right foot round to the left foot, and bring the dumb-bells together. See fig. 209.

Note.—When these two movements are repeated four times, the body will have moved round in a complete circle.

Repeat to music.

THE BRAVE OLD GUARD. (*March*)

ED. ST. QUENTIN



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EXERCISE XIII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. See fig. 216.

At One, place the dumb-bells on the shoulders and raise the elbows. See fig. 210.

Fig. 210 Fig. 211 Fig. 212

At Two, extend the arms to the horizontal position. See fig. 211.

At Three, bring the dumb-bells back to the shoulders. See fig. 210.

At Four, extend the arms above the head as in fig. 212.

At Five, bring the bells to the sides of the chest as in fig. 213.

Fig. 213 Fig. 214

Fig. 215 Fig. 216

At Six, swing the bells forward and out to the position shown in fig. 214. (Each dumb-bell in this movement will describe a rough semicircle.)

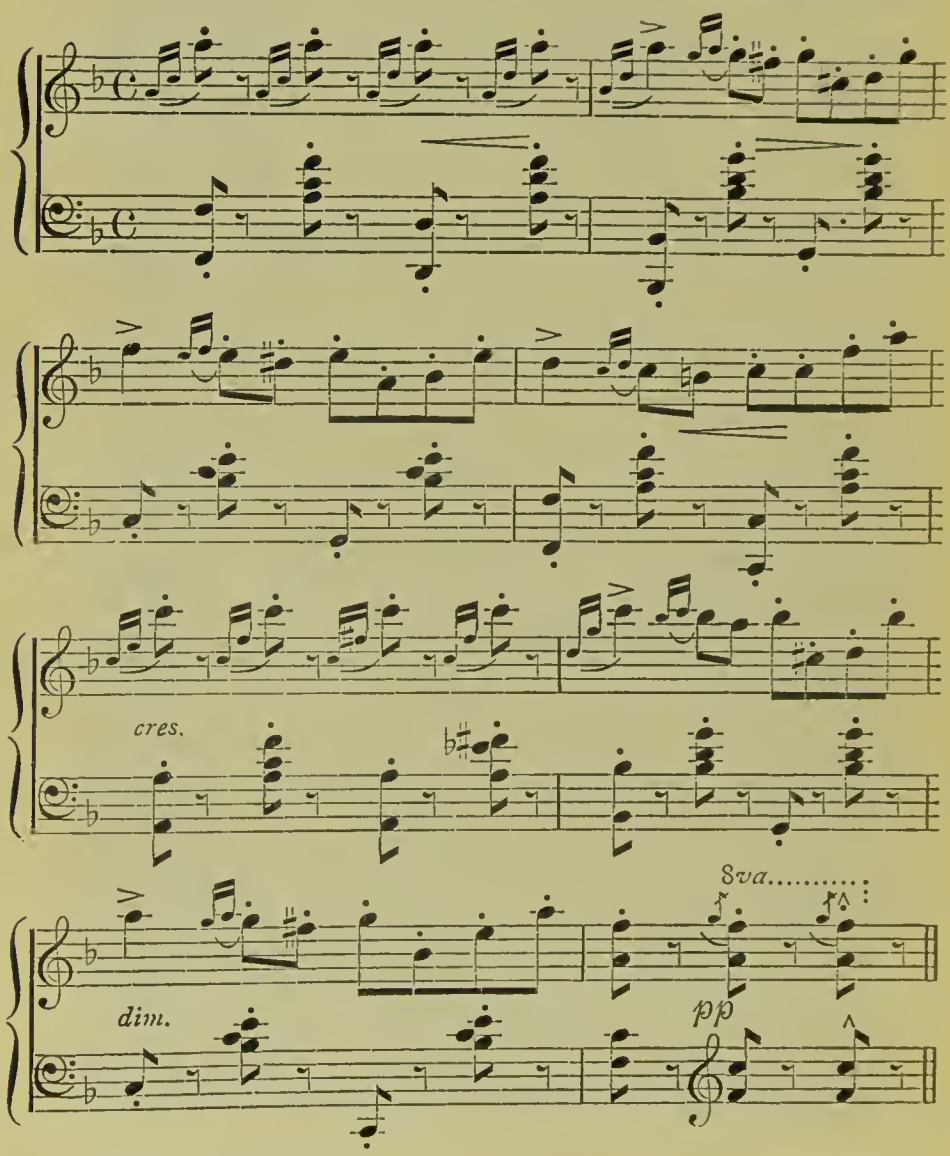
At Seven, bring the dumb-bells together in front as in fig. 215.

At Eight, drop the bells to the sides. See fig. 216.

Repeat to music.

'SANS PAREIL.' (*Intermezzo*)

LÉONARD GAUTIER



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EXERCISE XIV

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. Fig. 218.

At One, advance the right foot one pace to the right, turn the body to the right, and place the dumb-bells on the shoulders. See fig. 217.

Fig. 217 Fig. 218

At Two, swing the dumb-bells from the shoulders above the head, then to the front and to the rear as far as possible, describing with each dumb-bell a rough semicircle. Bend the right knee, and lean well forward on the right toe, keeping the head erect. See fig. 219.

At Three, swing the right arm above the head, bend well back, and look up at the dumb-bell. See fig. 220.

Fig. 219 Fig. 220

Fig. 221 Fig. 222

At Four, swing the right dumb-bell down till it is on a level with the left dumb-bell, then continue the swing with both dumb-bells till the arms are extended above the head; at the same time turn to the left-about. See fig. 221.

At Five, drop the dumb-bells to the shoulders. The position is the reverse of fig. 217.

At Six, swing the bells from the shoulders back into the position shown in fig. 221, and continue the swing until they attain the position shown in fig. 222.

Fig. 223 Fig. 224

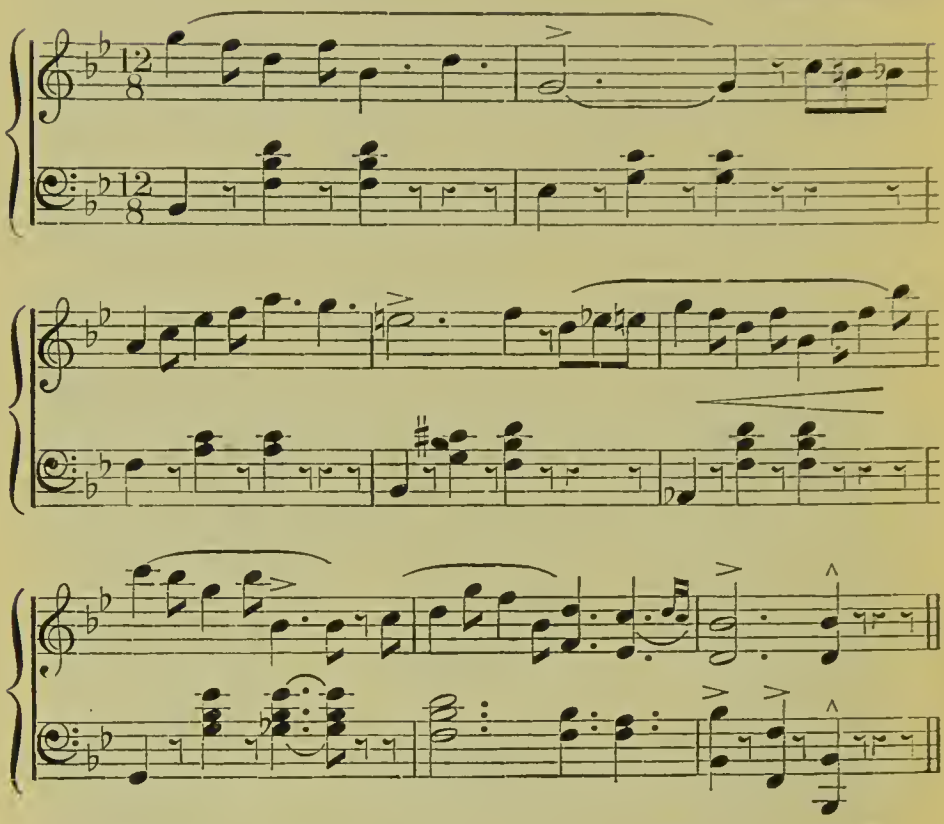
At Seven, swing the left arm forward into a vertical position, bend well back, and look up at the dumb-bell. See fig. 224.

At Eight, swing the left bell down till it becomes level with the right bell, then continue the swing together till the arms are extended above the head; at the same time turn to the right-about. See fig. 223.

Repeat to music.

MEADOW GAMBOLS. (*A Rustic Scene*)

CECIL STANLEY



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EXERCISE XV

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. See fig. 226.

At One, advance the right foot one pace to the right, place the left dumb-bell in the hollow of the back, swing the right dumb-bell

Fig. 225 Fig. 226 Fig. 227

above the head, bend well back, and look up at it. Bend the right knee. See fig. 225.

At Two, recover to attention. See fig. 226.

At Three, advance the left foot one pace to the left, bend the left knee, place the right dumb-bell in the hollow of the back, and swing

the left dumb-bell above the head, bend well back, and look up at it. See fig. 227.

At Four, recover to attention. See fig. 229.

At Five, advance the right foot one pace forward, swing the dumb-bells above the head, and look up at them. See fig. 228.

Fig. 228 Fig. 229 Fig. 230

At Six, recover to attention. See fig. 229.

At Seven, advance the left foot one pace forward, bend the left knee, at the same time turn the right foot to the right, and swing the bells above the head, bend back, and look up at them. See fig. 230.

At Eight, recover to attention. See fig. 229.

Repeat to music.

British Infantry

Cecil Stanley

Andante.

ff

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DUMB-BELL DRILL FOR BOYS AND GIRLS

STANDARD IV. AND UPWARDS

EXERCISE I

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention. See fig. 234.

At One, swing the bells from the sides to a position above the head, bend the body well back, and look up at them. See fig. 231.

Fig. 231 Fig. 232

At Two, drop the arms to the horizontal position shown in fig. 233 ; here the fingers are above the bells.

At Three, twist the bells, so that the knuckles are uppermost. Fig. 233.

At Four, drop the arms to the position shown in fig. 232.

Repeat to music.

FIG. 233 FIG. 234

PICADOR

EMILE BONTÉ

Allegro.

p

fz

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EXERCISE II

Words of Command.—Position, One.

Directions.—At the word Position, place the right dumb-bell on the shoulder, extend the left arm down the side, bend from the waist to the left, and look down on the left dumb-bell. See fig. 235.

Fig. 235 Fig. 236

At One, reverse the positions of the dumb-bells, and bend to the right side. See fig. 236.

Repeat to music.

SYLVAN LAKE. (*Morceau de Salon*)

CARL HEMANN

Andante.

con amabilata.

mf

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

f

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

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EXERCISE III

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the right.

At One, swing the body round to the right, and the dumb-bells above the head, bend the body well back and look up at them. See fig. 237.

Fig. 237 Fig. 238 Fig. 239 Fig. 240

At Two, drop the dumb-bells behind the head, bend the right knee forward slightly and bend the head and body back. See fig. 238.

At Three, swing the body to the left about and the dumb-bells from the last position to the position shown in fig. 237, then downward and up to the position shown in fig. 240. During this swinging movement the bells describe a rough circle.

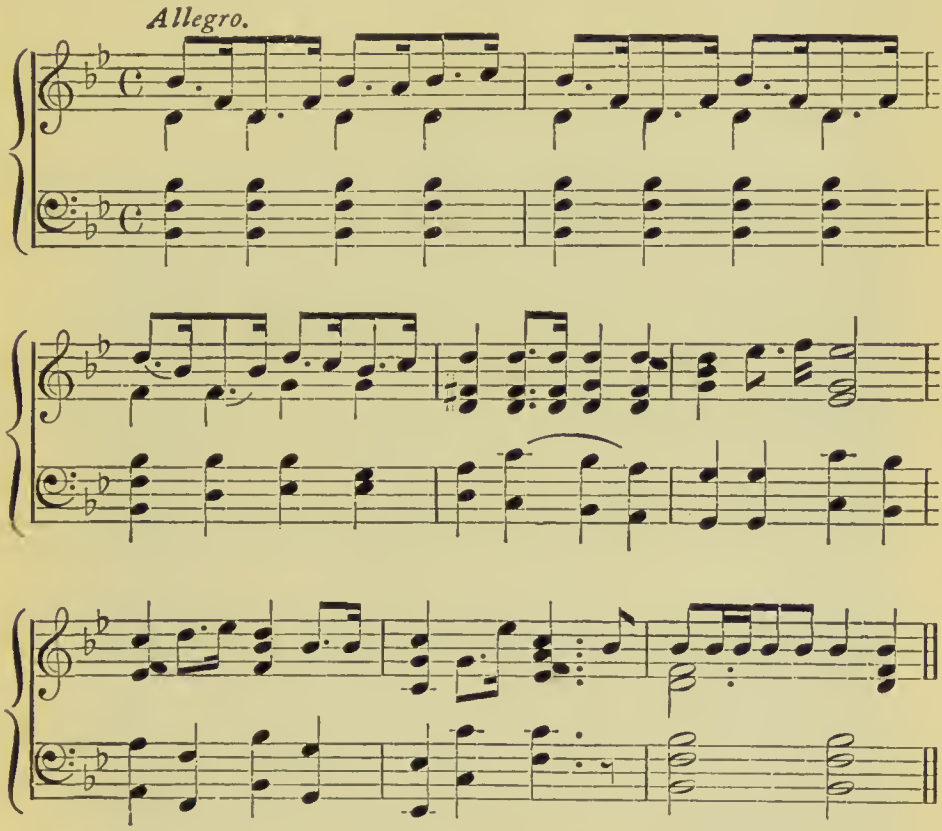
At Four, drop the bells behind the head, bend the left knee forward, and the head and body back. See fig. 239.

Repeat to music.

Note.—In figs. 237 and 238 the left heel is raised, and in figs. 239 and 240 the right heel is raised.

THE OLD BRIGADE

O. BARRI



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EXERCISE IV

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace to the right, and turn to the right.

Fig. 241 Fig. 242

At One, bend from the waist, and place the dumb-bells on the floor immediately in front of the right foot. See fig. 241.

At Two, rise, straighten the right knee, and extend the arms to the rear, throw forward the chest, and hold the body well up. See fig. 242.

At Three, swing the bells from the sides to a position above the head, place them end to end, bend well back, and look up at them. See fig. 243.

At Four, turn to the left-about, and drop the bells to the horizontal position. See fig. 244.

At Five, bring the bells together above the head, and at the same time bend from the waist, placing the bells on the floor immediately in front of the left foot. The position is the reverse of fig. 241.

Fig. 243 Fig. 244

At Six, rise, straighten the left knee, extend the arms as far as possible to the rear, and hold the body erect. The position is the reverse of fig. 242.

At Seven, swing the bells from the sides to a position above the head. Place the bells end to end and look up at them. The position is the same as fig. 243 would be were it turning to the left.

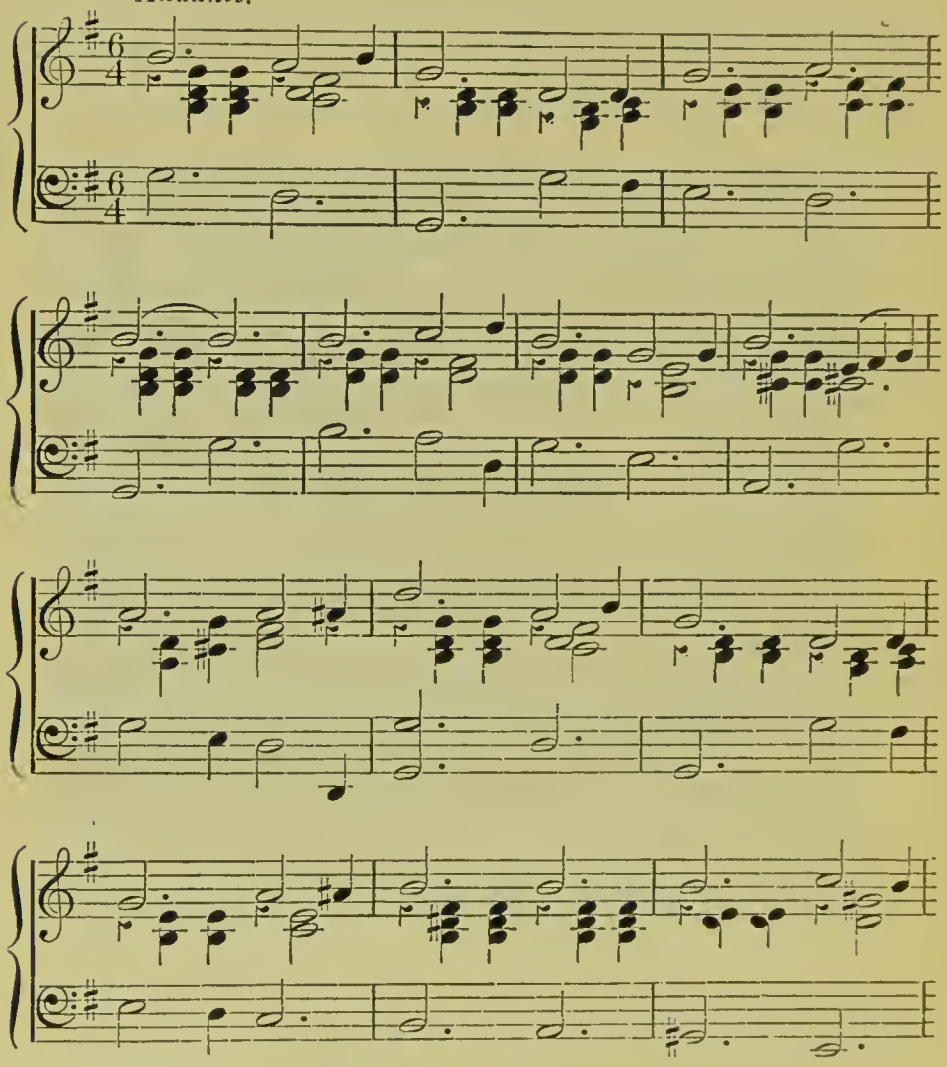
At Eight, turn to the right-about, and drop the arms to a horizontal position. The position is the reverse of fig. 244.

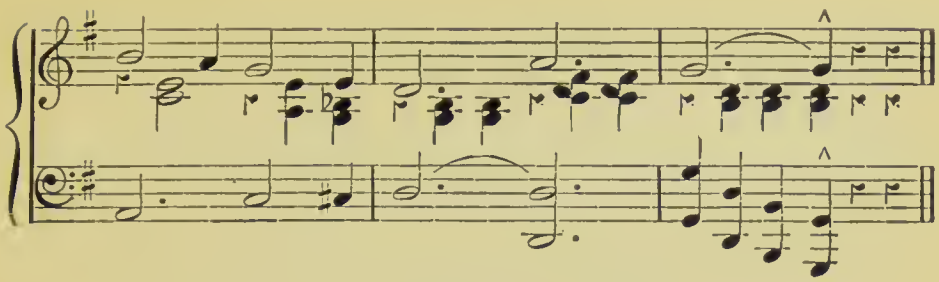
Repeat to music.

THE OLD P.T.

ERNEST BARNARD

Andante.





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EXERCISE V

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the half-right, bend the right knee, and bring the bells well to the sides of the chest. See fig. 246.

At One, extend the right arm forward and upward, and the left arm downward and to the rear. Point the dumb-bells. See fig. 245.

Fig. 245 Fig. 246 Fig. 247

At Two, recover to the first position. See fig. 246.

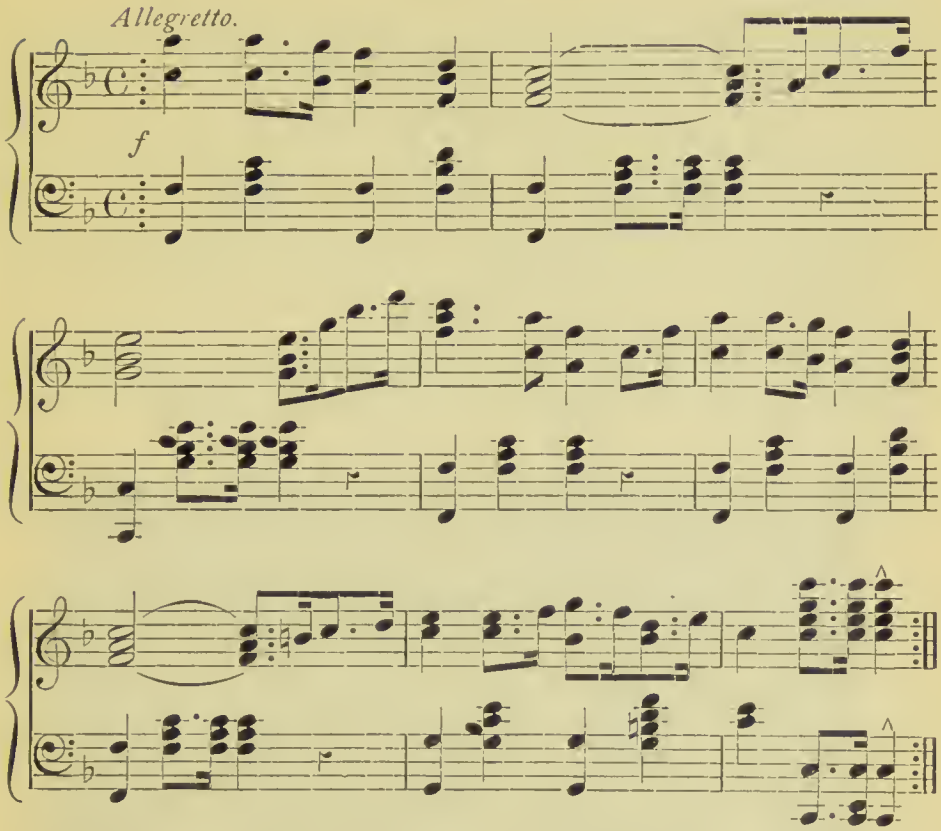
At Three, extend the left arm forward and upward, and the right arm downward and to the rear. Point the dumb-bells. See fig. 247.

At Four, bring both bells to the sides of the chest, well under the armpits. See fig. 246.

Repeat to music.

The Knights' March

Carl Volti



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EXERCISE VI

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the left foot one pace to the half-left forward, bend the left knee, and bring the bells to the sides of the chest. See fig. 249.

At One, extend the arms forward and slightly above the horizontal. See fig. 250.

Fig. 248 Fig. 249 Fig. 250

At Two, bring the bells to the sides of the chest. See fig. 249.

At Three, extend the arms downward and to the rear. See fig. 248.

At Four, bring the bells to the chest. See fig. 249.

Repeat to music.

ROMANESQUE. (*Roman Danse*)

E. BOGGETTI (OP. 138)

Allegretto.

mf

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EXERCISE VII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand as in fig. 249.

At One, kneel on the right knee, place the left dumb-bell above the right, and look over the left arm to see if the dumb-bells are in line. See fig. 252.

Fig. 251 Fig. 252

At Two, rise to a standing position, bend the left knee, place the bells behind the head, the knuckles touching the head, the fingers being to the rear, and look down. See fig. 251.

At Three, extend the right arm forward and upward, and the left arm in the opposite direction. Look up at the right dumb-bell. See fig. 254.

At Four, turn to the right-about, and swing the extended arms with the body to the position shown in fig. 253.

Fig. 253 Fig. 254

Fig. 255 Fig. 256

At Five, kneel on the left knee, place the right bell above the left, and look over the right arm to see if the dumb-bells are in line. See fig. 255.

At Six, rise to a standing position, bend the right knee, place the dumb-bells behind the head, the knuckles touching the head, and look down. See fig. 256.

Fig. 257 Fig. 258

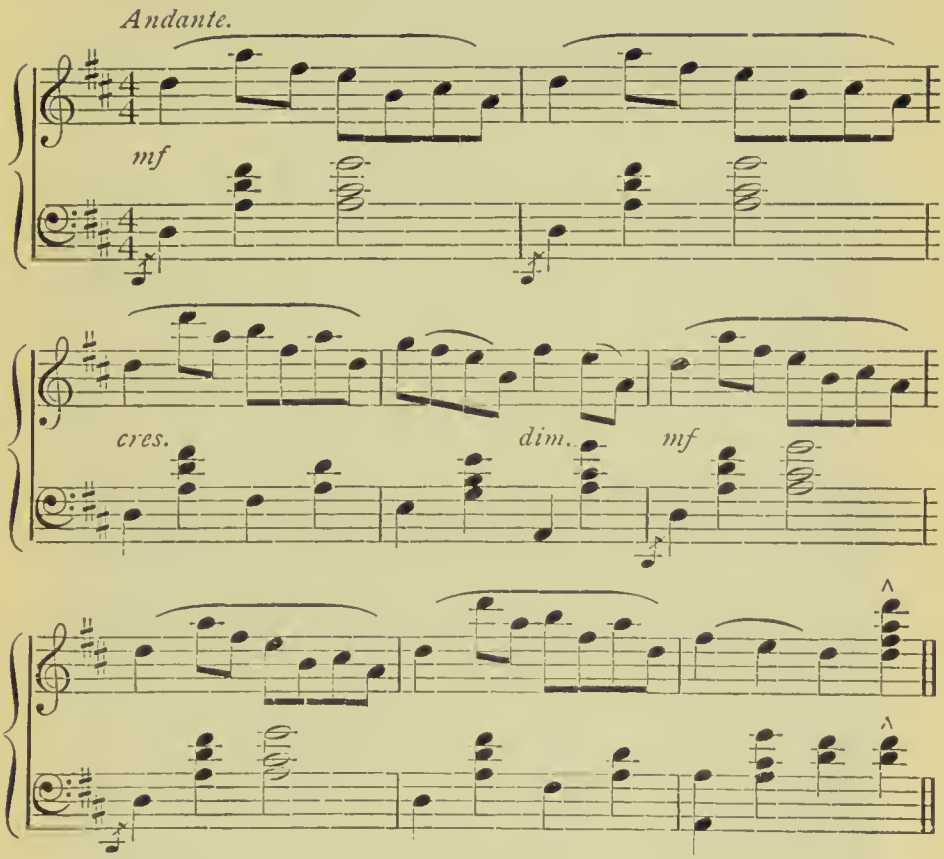
At Seven, extend the left arm forward and upward, and the left arm in the opposite direction. Look up at the left dumb-bell. See fig. 257.

At Eight, turn to the left-about, and at the same time swing the extended arms into the reverse positions. See fig. 258.

Repeat to music.

Ring, O Bells

Michael Watson



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EXERCISE VIII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the front. If working this exercise in conjunction with Exercise VII., then the position will be obtained by bringing the left foot one pace to the rear from the position shown in fig. 258. Face the front.

Fig. 259 Fig. 260

At One, bend from the waist, and place the dumb-bells immediately in front of the right foot. The position is the same as fig. 260, with the feet reversed.

At Two, swing the bells above the head, bend well back, and look up at them. See fig. 259.

Fig. 261 Fig. 262

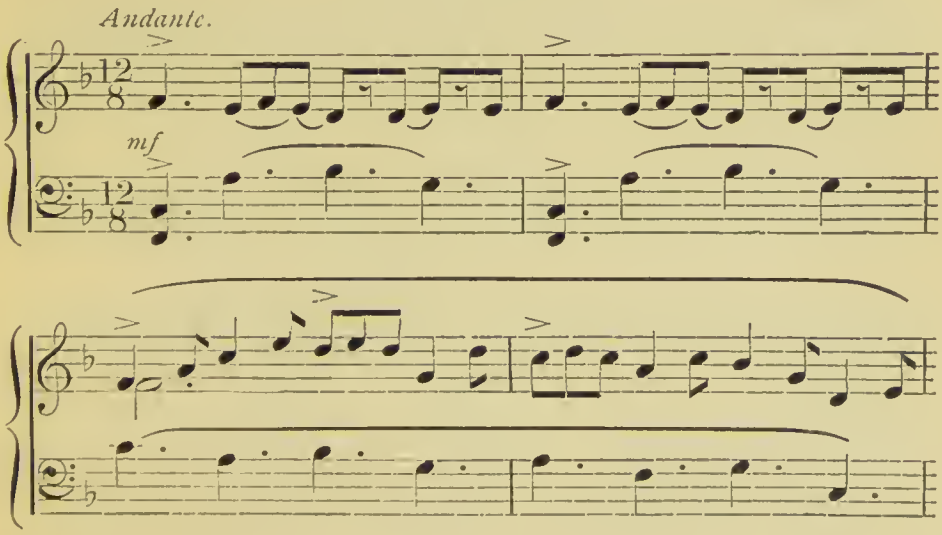
At Three, kneel on the left knee, drop the arms to the horizontal position, and look up. See fig. 262.

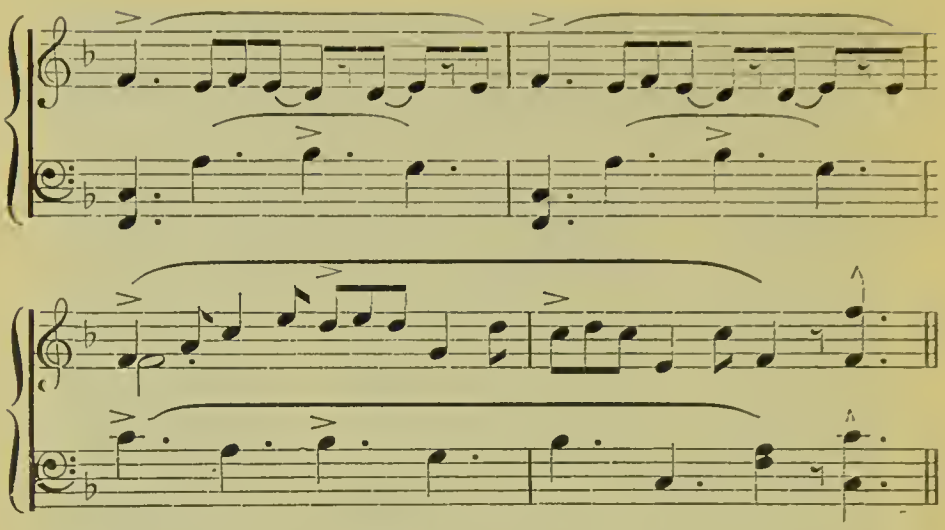
At Four, rise to a standing position, and bring the bells together above the head. See fig. 261.

Repeat to music.

Shepherds' Dance

Ivan Tchakoff





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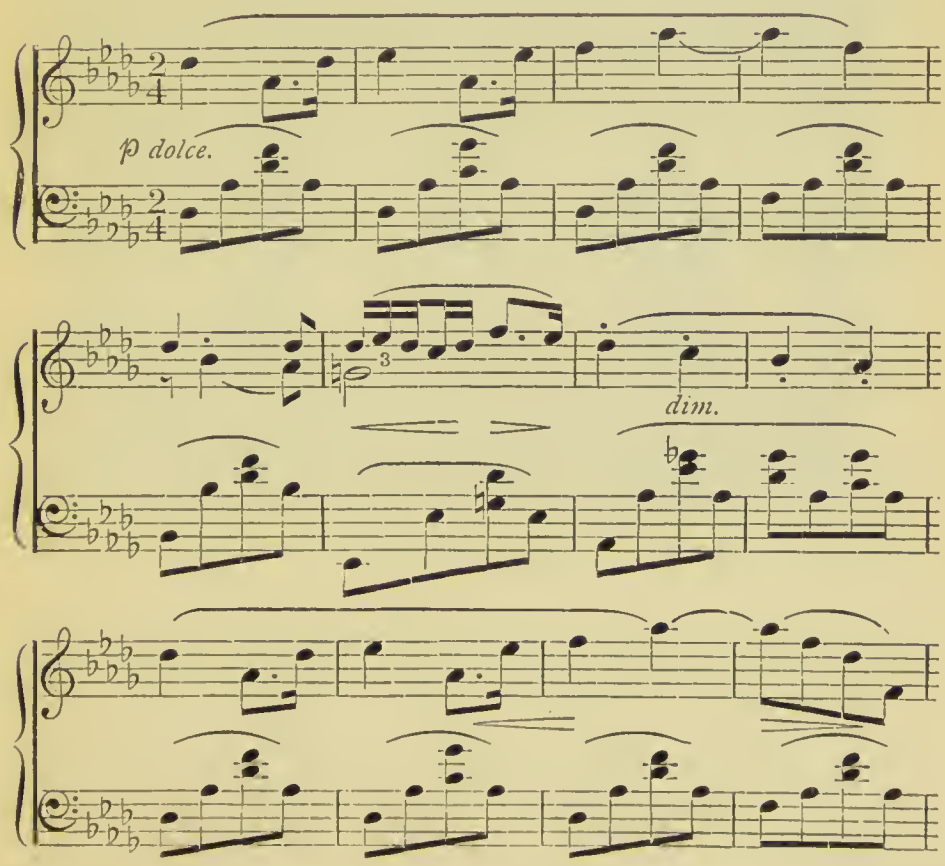
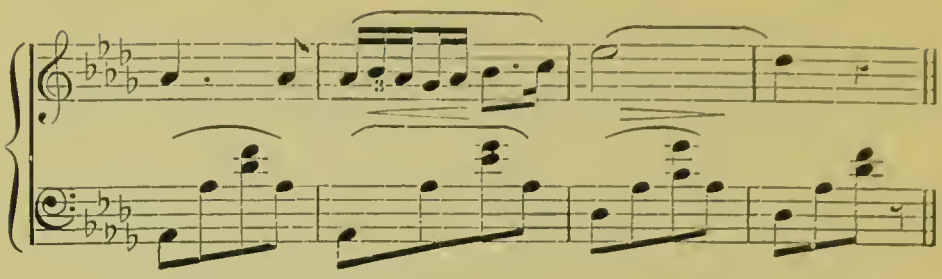
EXERCISE IX

Directions.—This is the reverse of Exercise VIII., the position being found by turning to the left-about; the only difference in the two exercises being that the pupil will now kneel on his right knee instead of his left.

AM KAMIN. No. 3. (*Nocturne*)

CORNELIUS GURLITT (OP. 195)





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EXERCISE X

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace forward, place the right dumb-bell to the chest and the left bell in the hollow of the back. Bend the right knee. See fig. 266.

The position may be obtained by turning to the right-about after kneeling in Exercise IX.

Fig. 263 Fig. 264 Fig. 265 Fig. 266

At One, bend from the waist, and place the right dumb-bell on the floor immediately in front of the right foot. See fig. 263.

At Two, recover to the first position. See fig. 264.

At Three, extend the right arm above the head, and look up at the dumb-bell. See fig. 265.

At Four, recover to the first position. See fig. 266.

At Five, swing the right bell from the chest to the right, turn the head and look to the right. See fig. 267.

Fig. 267 Fig. 268

Fig. 269 Fig. 270

At Six, swing the right bell to the front. See fig. 268.

At Seven, bring the right bell to the chest. See fig. 269.

At Eight, turn to the left-about, and reverse the positions of the dumb-bells. See fig. 270.

Now go through the same movements with the left arm; the eighth movement will bring the body back to the original position. See fig. 264.

Repeat to music.

LITTLE CURLY-HEADED COON. (*Barn Dance*)

FLORENCE FARE

Allegro.

cres. *f*

f

cres.

Repeat 8va.

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EXERCISE XI

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. This position is obtained by bringing the left foot to the right at the end of the last exercise.

At One, raise the dumb-bells to the chest. See fig. 271.

Fig. 271 Fig. 272 Fig. 273

At Two, place the right foot well across the left, and raise the dumb-bells above the head. See fig. 272.

At Three, turn on the toes to the left-about; this will bring the body with the face to the rear. Keep the dumb-bells together above the head as in fig. 272.

At Four, swing the arms sideways to the sides. See fig. 273.

At Five, raise the bells to the chest, as in fig. 271.

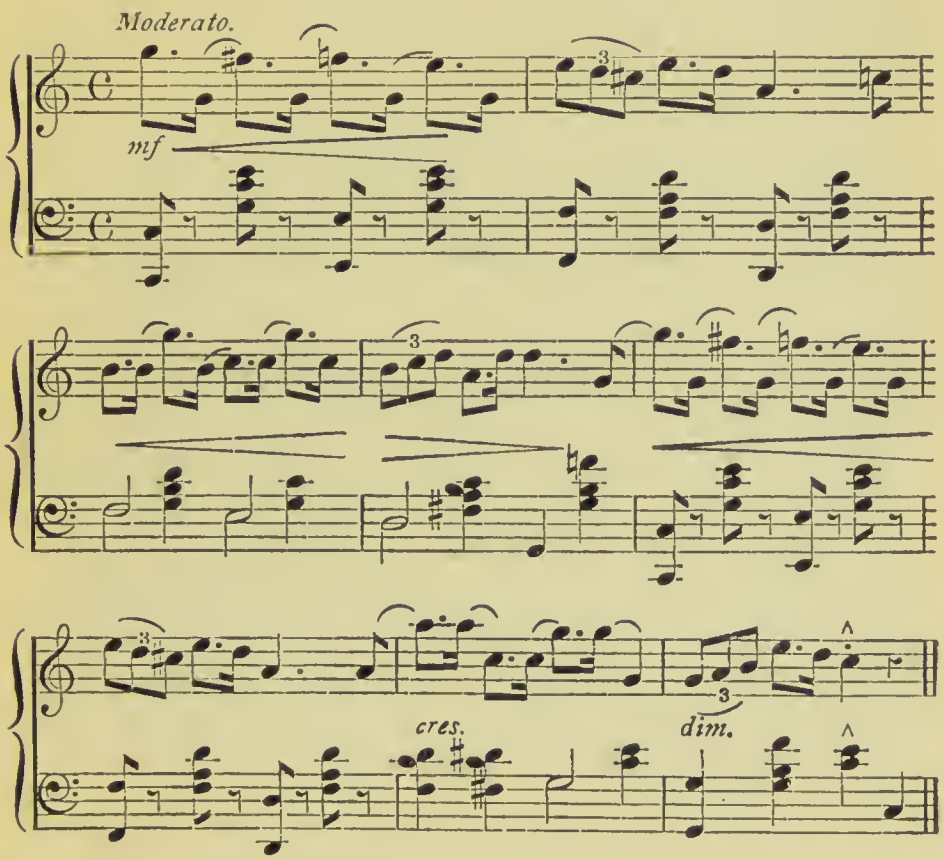
At Six, place the right foot across the left, and raise the dumb-bells above the head, as in fig. 272.

At Seven, turn to the left-about on the toes.

At Eight, swing the bells to the sides. This will bring the body back to the attention position.

PAS DE DANSE

THEO. BONHEUR



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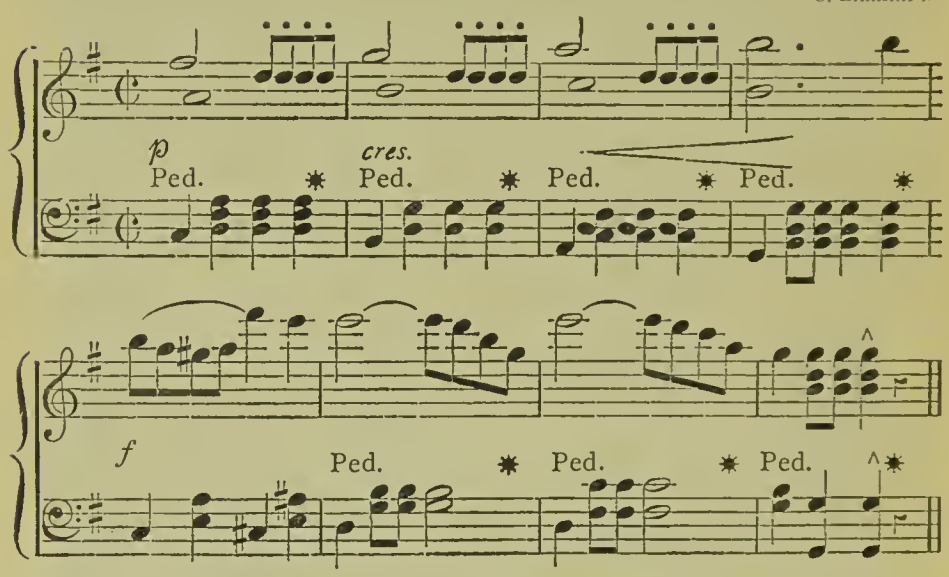
EXERCISE XII

This is the reverse of Exercise XI. The difference being that the left foot must be placed across the right, and the body must turn to the right-about instead of to the left-about.

1900! Jubiläums-Festmarsch

C. Zillmann



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EXERCISE XIII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention.

At One, bend from the waist, and place the dumb-bells as near the floor as possible without bending the knees. See fig. 274.

At Two, swing the bells above the head, and look up at them. See fig. 275.

Fig. 274 Fig. 275 Fig. 276

At Three, advance the right foot one pace to the right, bend the right knee, and lean the body well forward in the same direction, resting its weight on the right foot, drop the right bell on the shoulder and the left arm to the horizontal position. Turn to the left, and look along the left arm. See fig. 276.

At Four, recover to the position shown in fig. 275.

At Five, bend to the toes as in fig. 274.

At Six, recover to the position shown in fig. 275.

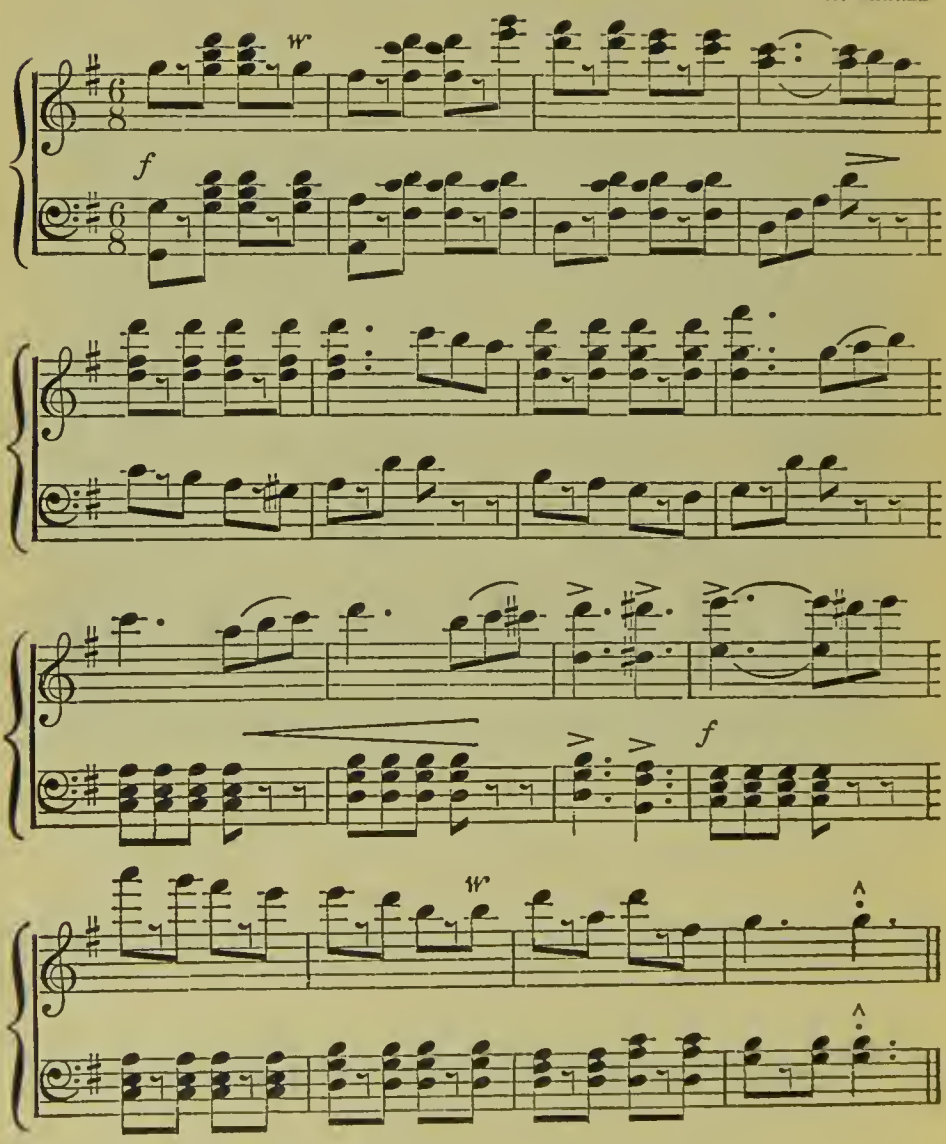
At Seven, advance the left foot one pace to the left, bend the left knee, and rest the weight of the body on the left foot, drop the left bell on the shoulder, and the right arm to the horizontal position. Turn the head to the right, and look along the right arm. The position is the reverse of fig. 276.

At Eight, recover to position shown in fig. 275.

Repeat to music.

VETERANEN MARSCH

A. SKAILA



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EXERCISE XIV

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention.

At One, bring the dumb-bells on to the shoulders. See fig. 277.

At Two, extend the arms horizontally to the sides.

Fig. 277 Fig. 278 Fig. 279 Fig. 280

At Three, bring the bells back to the shoulders. See fig. 277.

At Four, raise the bells above the head, bend well back, and look up at them. See fig. 278.

At Five, drop the bells to the sides of the chest. See fig. 281.

At Six, swing the bells from the chest to the position shown in fig. 282. In this movement each bell describes a rough semicircle.

Fig. 281 Fig. 282

Fig. 282A Fig. 282B

At Seven, swing the bells together in front as in fig. 282A.

At Eight, drop the bells to the sides as in the attention position. See fig. 282B.

Repeat to music.

STUDENTENGRUSS!

L. STETEFELD

Allegretto moderato.

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

fz

fz *fz*

Ped. ✱ Ped. ✱ Ped. ✱

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EXERCISE XV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention.

At One, bend from the waist, and place the bells as near the floor as possible without bending the knees. See fig. 283.

At Two, swing the bells above the head. See fig. 284.

Fig. 283 Fig. 284 Fig. 285

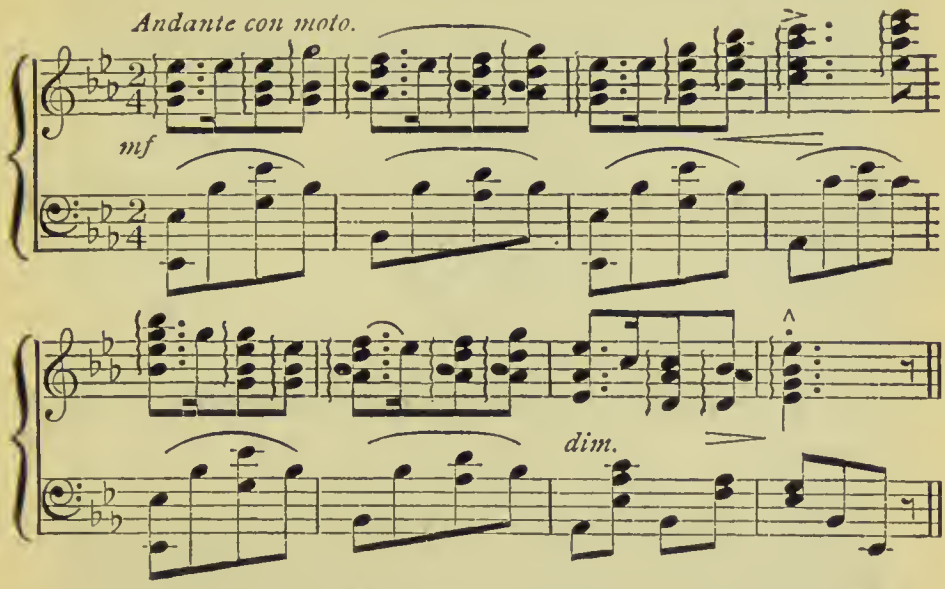
At Three, raise the heels and endeavour to sit on them, drop the bells on the shoulders. See fig. 285. If this is found too difficult the arms may be dropped to the horizontal position in front.

At Four, recover to the position shown in fig. 284.

Repeat to music.

THE ROSE, SHAMROCK, AND THISTLE. ('*Auld Lang Syne*')

LÉONARD GAUTIER



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EXERCISE XVI

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention. See fig. 289.

At One, advance the right foot one pace forward to the half-right, swing the bells behind the head, throw forward the chest, bend the

Fig. 286 Fig. 287

right knee, and let the weight of the body rest on the ball of the right foot. See fig. 286.

At Two, bend from the waist, and place the dumb-bells on the floor immediately in front of the right foot. See fig. 287. In this movement the left knee must not be bent.

Fig. 288 Fig. 289

Fig. 290 Fig. 291

At Three, rise to a standing position, extend the arms well to the rear, and throw forward the chest. See fig. 288.

At Four, recover to attention. See fig. 289.

At Five, advance the left foot one pace forward to the half-left, swing the bells behind the head, throw forward the chest, bend the left knee, and let the weight of the body rest on the ball of the left foot. See fig. 290.

Fig. 292 Fig. 293

At Six, bend from the waist, and place the bells in front of the left foot. See fig. 291. In this movement the right knee must not be bent.

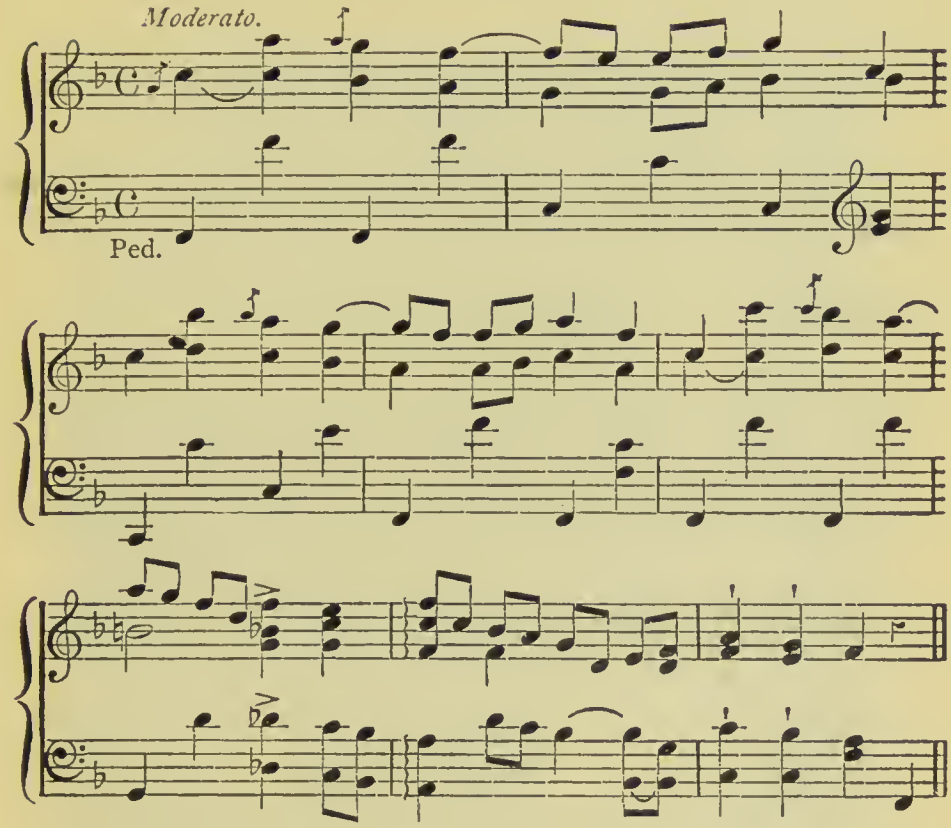
At Seven, rise to an upright position, and extend the arms to the rear. See fig. 293.

At Eight, recover to attention. See fig. 292.

Repeat to music.

The College Gavotte

Ernest Barnard



(Copyright.)

EXERCISE XVII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, place the feet apart and bring the bells to the chest. See fig. 295.

Fig. 294 Fig. 295

This position is readily obtained from the position of fig. 293 of the last exercise by simply turning to the front, and drawing the left foot in line with the right foot.

At One, bend from the waist to the right side as in fig. 294, but continue the movement of the left arm till it attains the vertical position shown in fig. 296.

At Two, swing the left arm back into the position shown in fig. 294, then raise both arms till they are extended horizontally in

front of the body, then open them out to the sides as shown in fig. 297.

At Three, swing the arms downward to the front, and up above the head. Bend back and look up at the bells. See fig. 298.

Fig. 296 Fig. 297

Fig. 298 Fig. 299

At Four, turn to the left-about, and drop the arms to the horizontal position. See fig. 299.

At Five, bend to the left side, as shown in fig. 301, but continue the movement of the right arm till it attains the position shown in fig. 303.

Fig. 300 Fig. 301

Fig. 302 Fig. 303

At Six, swing the right arm back into the position shown in fig. 301, and then continue the upward movement of both arms together till they attain the position shown in fig. 302, then extend them to the sides as in fig. 299.

At Seven, swing the arms downward to the front and then up above the head; look up at the bells. Fig. 298 is the reverse of this position.

At Eight, turn to the right-about, and drop the arms to the horizontal position. This position is the reverse of fig. 299.

Repeat to music.

IL BALEN

VERDI

A tempo.

f

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EXERCISE XVIII

Words of Command.—Position, One, Two; One, Two; &c.

Directions.—At the word Position, stand to attention. See fig. 307. The position is easily attained from the last exercise, if, instead of turning to the right-about at Eight, the left foot is brought to the right foot and the body turned to the front. See fig. 307.

Fig. 304 Fig. 305 Fig. 306

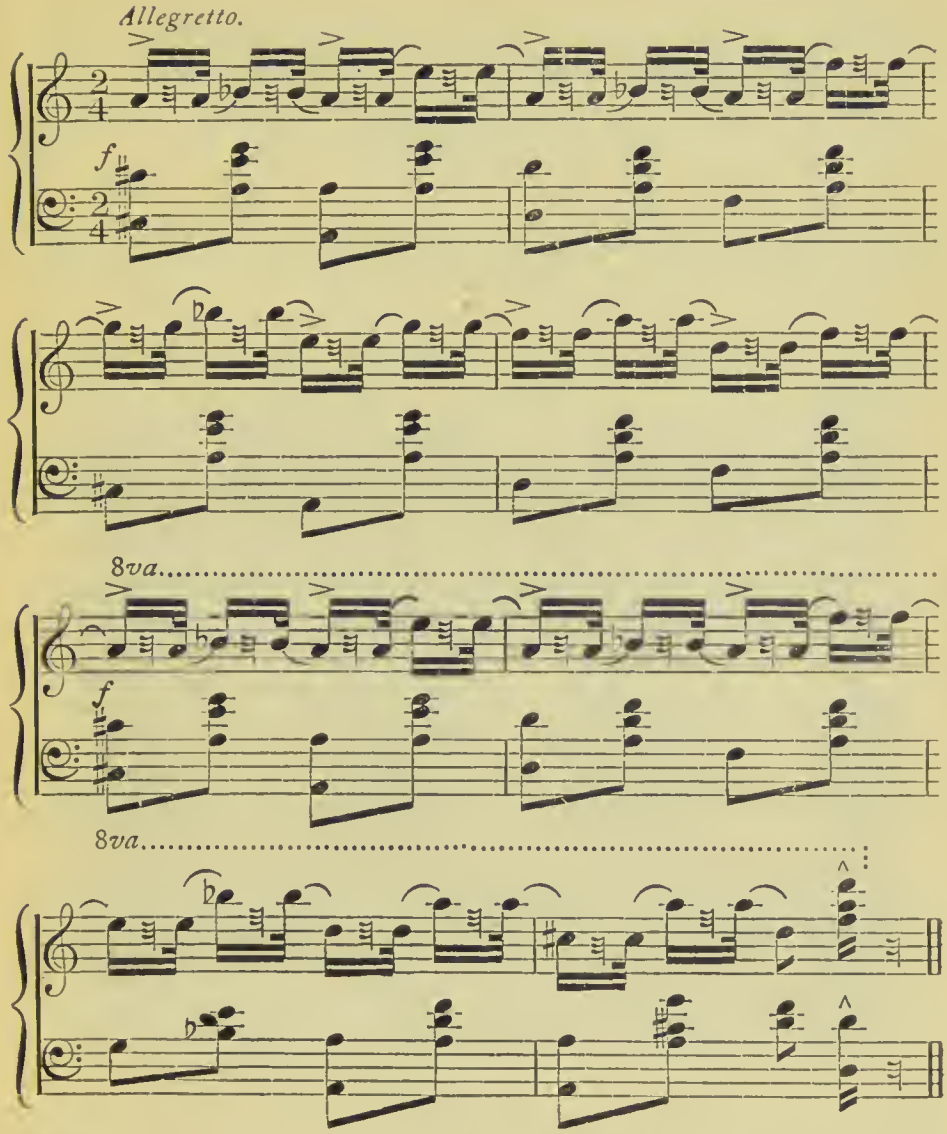
At One, bring the right foot back, so that the toe touches the heel of the left foot, bend both knees, turn to the right, and extend the arms to the sides, twisting the dumb-bells to a vertical position. See fig. 305.

At Two bring the left foot round to the right foot, and the dumb-bells together in front. See fig. 304.

Repeat to music.

Cossack Revels

Ivan Tchakoff



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EXERCISE XIX

Words of Command.—Position, One, Two.

Directions.—At the word Position, stand to attention. See fig. 307. Or take the position at the end of the last exercise. See fig. 306.

Fig. 307 Fig. 308 Fig. 309

At One, bring the left foot back, so that the toe touches the heel of the right foot, bend both knees, and turn to the left, extending both arms as shown in fig. 308.

At Two, bring the right foot round to the left foot and the dumb-bells together. See fig. 309.

Repeat to music.

Christmas Bells

G. D. Wilson

Allegretto moderato.

p Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

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BAR-BELL DRILL FOR BOYS AND GIRLS

STANDARD V. AND UPWARDS

INTRODUCTION

In marching to and from drill the bar-bell must be grasped firmly in the centre by the right hand, and kept in a vertical position, close to the body. See fig. 310.

Fig. 310 Fig. 311

While drill is in progress the hands grasp the bar at its extremities, the knuckles showing to the front. Though the relative positions of the hands on the bar may be changed as often as desirable, this manner of grasping it must never be varied. See fig. 311.

Fig. 310 represents Attention before and after drill.

Fig. 311 represents Attention during the progress of drill.

EXERCISE I

Words of Command.—One, Two, Three.

Directions.—This exercise is designed for the purpose of changing the position of the bar from that shown in fig. 310 to that shown in fig. 311.

Fig. 312 Fig. 313

At One, grasp the bar at the top with the left hand. See fig. 312.

At Two, lower the left hand, and bring the bar to a horizontal position. See fig. 313.

At Three, slip the right hand to the extremity of the bar. See fig. 311.

EXERCISE II

Words of Command.—Attention, One, Two, Three, Four.

Directions.—At the word Attention, stand as in fig. 311.

At One, raise the right arm above the head. See fig. 314.

At Two, take one step to the rear with the right foot, and drop the bar behind the back, as in fig. 315.

Fig. 314 Fig. 315

At Three, turn on the heels to the right-about, and bring the left arm above the head. See fig. 316.

At Four, advance the left foot to the right foot, and drop the bar-bell to the front. See fig. 317.

Note.—The position of the body now is one pace to the rear of its former position. The same movements repeated will bring it back to its former position.

Repeat to music.

For Home and Glory. (*March*)

Edward St. Quentin

Moderato.

ff

cres.

fz *fz*

ff

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EXERCISE III

Words of Command.—Attention, One, Two, Three, Four.

Directions.—For Attention, see fig. 311.

At One, raise the left arm above the head. The position is the reverse of fig. 314.

Fig. 316 Fig. 317

At Two, take one step to the rear with the left foot, and drop the bar behind the back. The position is the same as fig. 315 with the feet reversed.

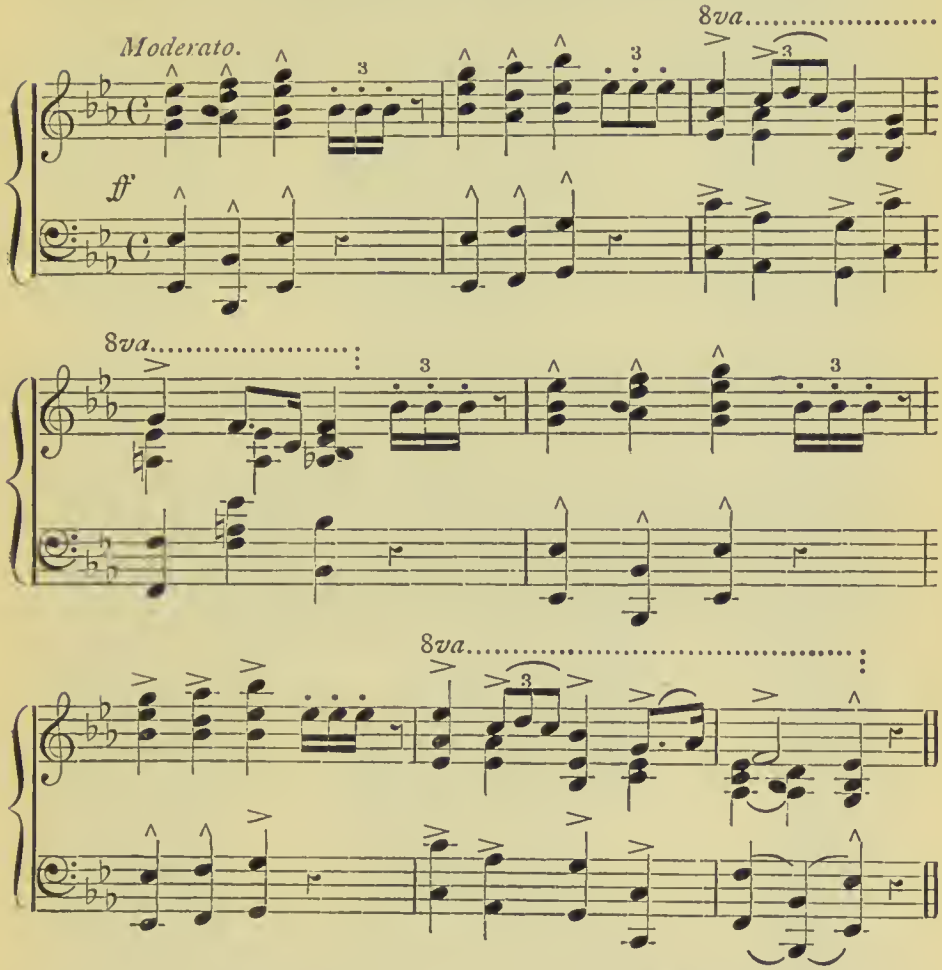
At Three, turn to the left-about, and raise the right arm above the head. The position is the same as fig. 316 with the feet and arms reversed.

At Four, advance the right foot to the left foot, and drop the bar to the front. See fig. 317.

Repeat to music.

Roberts to the Front

Edward St. Quentin



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EXERCISE IV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, place the bar above the head, and look up at it. See fig. 319.

At One, bend from the waist to the right, and look down the bar. See fig. 318.

Fig. 318 Fig. 319

At Two, recover to the first position. See fig. 319.

At Three, bend from the waist to the left side, and look down the bar. See fig. 321.

At Four, recover to the first position. See fig. 320.

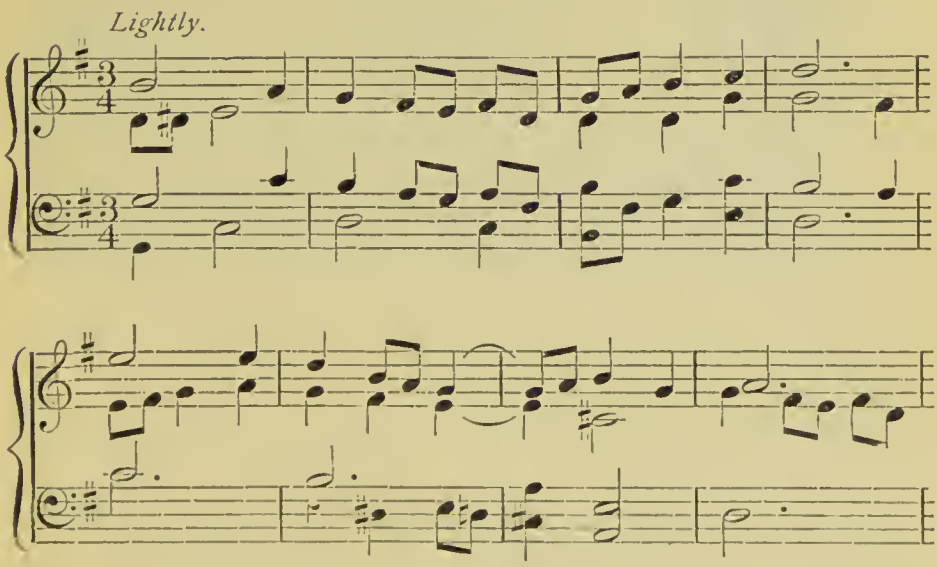
Repeat to music.

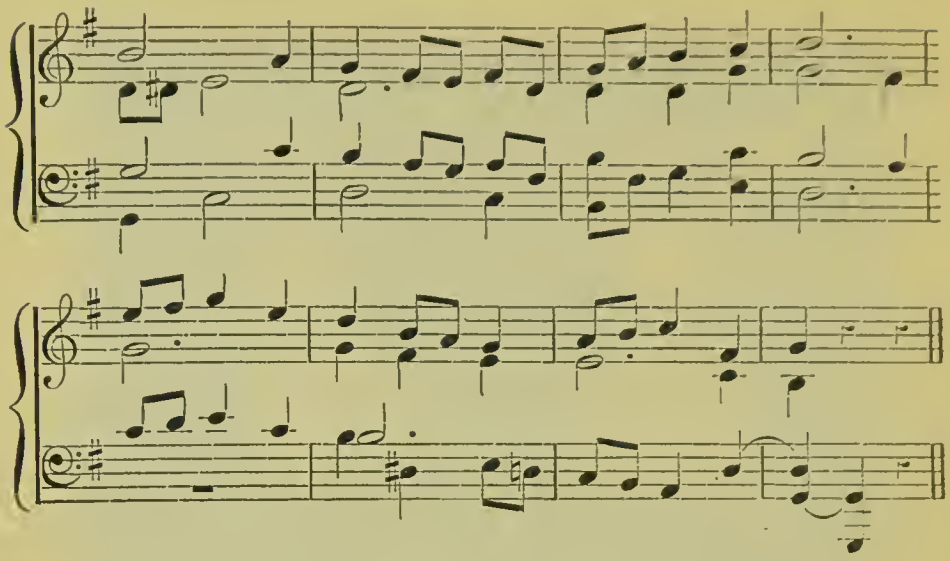
Fig. 320 Fig. 321

Our Boys and Girls

Ernest Barnard

Lightly.





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EXERCISE V

Words of Command.—Attention, One, Two, Three, Four.

Directions.—For Attention, see fig. 323. This position is attained at the end of the last exercise by just dropping the bar to the front.

At One, take one paee to the right with the right foot, raise the bar above the head, and look up at it. See fig. 322.

Fig. 322 Fig. 323

At Two, bring the left foot to the right foot, and drop the bar behind the baek. See fig. 324.

At Three, take one pace to the left with the left foot, raise the bar above the head, and look up at it. See fig. 325.

Fig. 324 Fig. 325

At Four, bring the right foot to the left foot, and drop the bar to the front. See fig. 323.

Repeat to music.

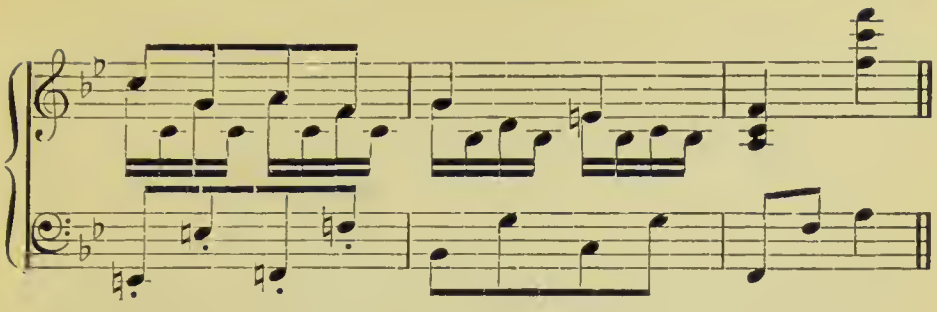
Arabesken. No. 3. (*Intermezzo*)

C. Gurlitt (op. 196)

Allegretto grazioso.

mf

con Ped.



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EXERCISE VI

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention, and bring the hands nearer together so as to divide the bar into three equal parts. See fig. 327.

Fig. 326 Fig. 327

At One, advance the right foot one pace to the right, bend the right knee, raise the bar to the horizontal position, and place one extremity on the left elbow, which must be raised; look along the bar to the right. See fig. 326.

At Two, raise the right end of the bar above the head, straighten the right knee, bend well back, and look up the bar. See fig. 329.

At Three, let the body swing back into its first position. See fig. 328.

At Four, bring the right foot back to the left foot, and drop the bar to the front. See fig. 327.

At Five, advance the left foot one pace to the left, bend the left knee well forward, and raise the bar to the horizontal position, placing one end on the right elbow. The position is the reverse of fig. 326.

Fig. 328 Fig. 329

At Six, straighten the left knee, raise the left end of the bar above the head, bend back, and look up the bar. The position is the reverse of fig. 329.

At Seven, bend the left knee, and drop the bar to the horizontal position. The position is the reverse of fig. 328.

At Eight, recover to the position shown in fig. 327.

Repeat to music.

The Royal Naval Brigade March

Theo. Bonheur

Allegretto.

ff

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EXERCISE VII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention, with the bar divided into three parts as in the last exercise. See fig. 327.

At One, bend from the waist, and place the bar as near the floor as possible without bending the knees. See fig. 331.

Fig. 330 Fig. 331

At Two, swing the bar above the head, keeping the arms fully extended all the time, bend back, and look up at it. See fig. 330.

At Three, raise the heels, drop to the sitting position, and lower the arms to the horizontal position shown in fig. 332.

At Four, recover to the position shown in fig. 333.

Fig. 332 Fig. 333

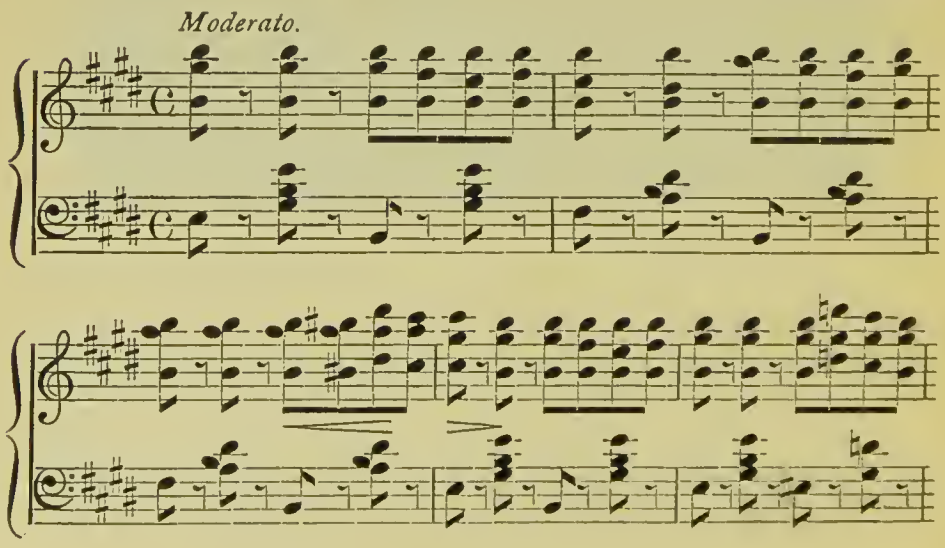
Note.—In places where it is inconvenient for girls to do the sitting movement, the exercise may be varied by raising the bar from the floor to the front as in fig. 332, then above the head and again back to the front.

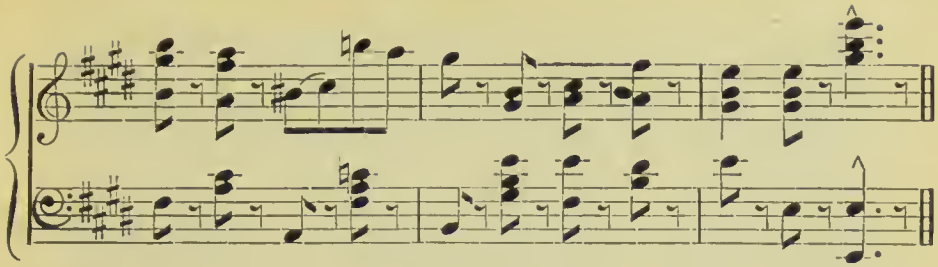
Repeat to music.

Dorothy Vernon. (*A Graceful Dance*)

Carl Kiefert

Moderato.





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EXERCISE VIII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention, with the bar divided in three. See fig. 327.

At One, take one pace to the right with the right foot, swing the bar above the head, bend back, and look up at it. See fig. 334.

At Two, drop the bar behind the head. See fig. 335.

Fig. 334 Fig. 335

At Three, swing the bar from this position back into the position shown in fig. 334, then downward and upward into the position shown in fig. 337, describing in its course a rough circle.

At Four, drop the bar behind the head. See fig. 336.

Note.—The left heel must be raised when swinging to the right, and *vice versâ.*

Repeat to music.

Fig. 336 Fig. 337

Clarinda. (*Intermezzo in F*) Carl Malemberg

Allegretto.

p

p

cres.

ff

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EXERCISE IX

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, separate the feet and raise the bar above the head. See fig. 339. This position is easily attained from the last exercise by simply turning to the front and raising the bar above the head at Four. Separate the hands as far as possible.

Fig. 338 Fig. 339

At One, bend the right knee and bend well to the right, placing the right extremity of the bar against the inside of the left knee; look down the bar. See fig. 338.

At Two, recover to the position shown in fig. 339.

At Three, bend the left knee and the body well to the left, placing

Fig. 340 Fig. 341

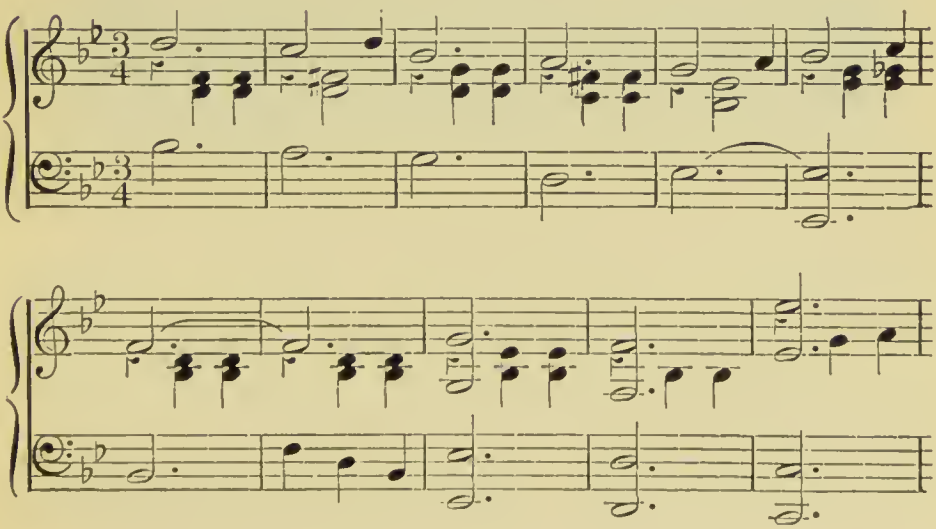
the left extremity of the bar against the inside of the right knee; look down the bar. See fig. 341.

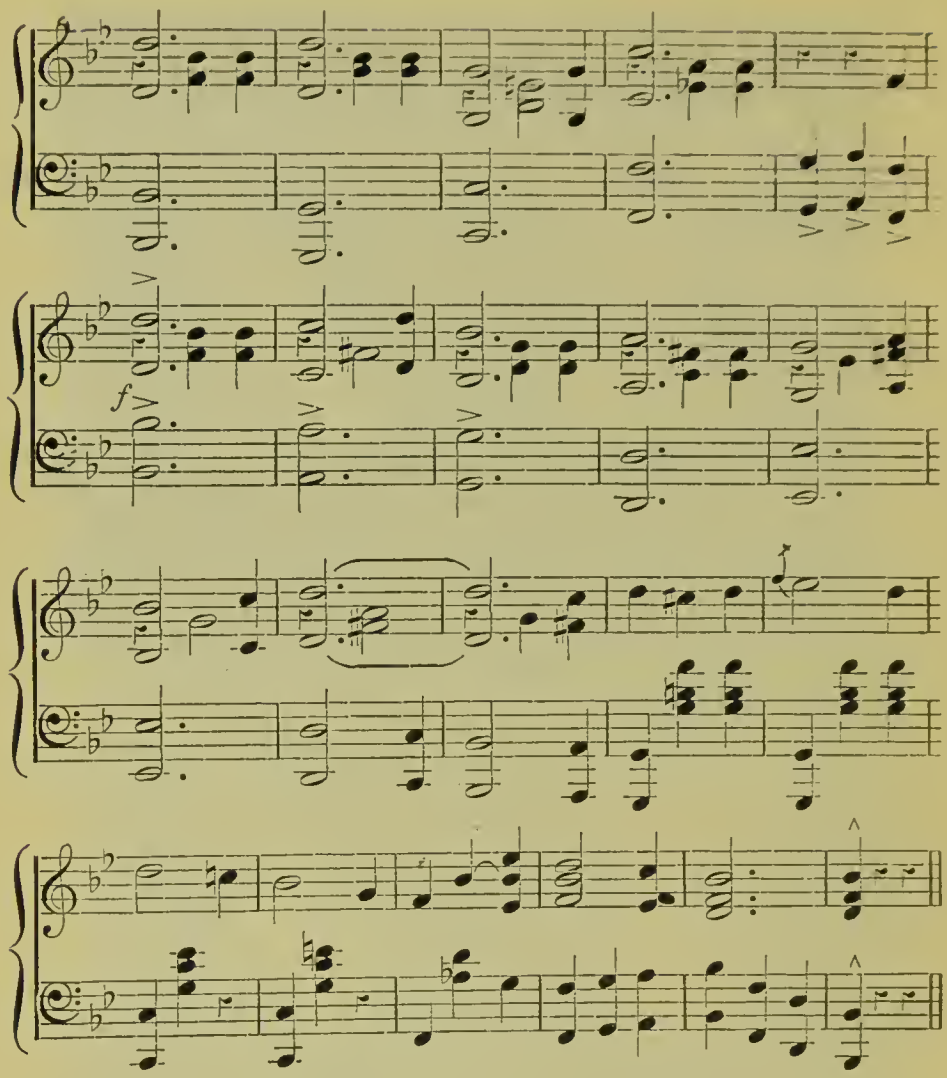
At Four, recover to the position shown in fig. 340.

Repeat to music.

Pleasant St. Valse

Ernest Barnard





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EXERCISE X

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace to the right and turn to the right. This position follows from the last exercise by simply turning to the right.

At One, bend from the waist to the right, and place the bar on the floor immediately in front of the right foot. See fig. 342.

At Two, rise to the position shown in fig. 343.

Fig. 342 Fig. 343

At Three, raise the bar above the head and look up at it. See fig. 344.

At Four, turn to the left-about, keeping the bar above the head See fig. 345.

At Five, bend to the left, placing the bar in front of the left foot. The position is the reverse of fig. 342.

At Six, rise to the position shown in fig. 343.

Fig. 344 Fig. 345

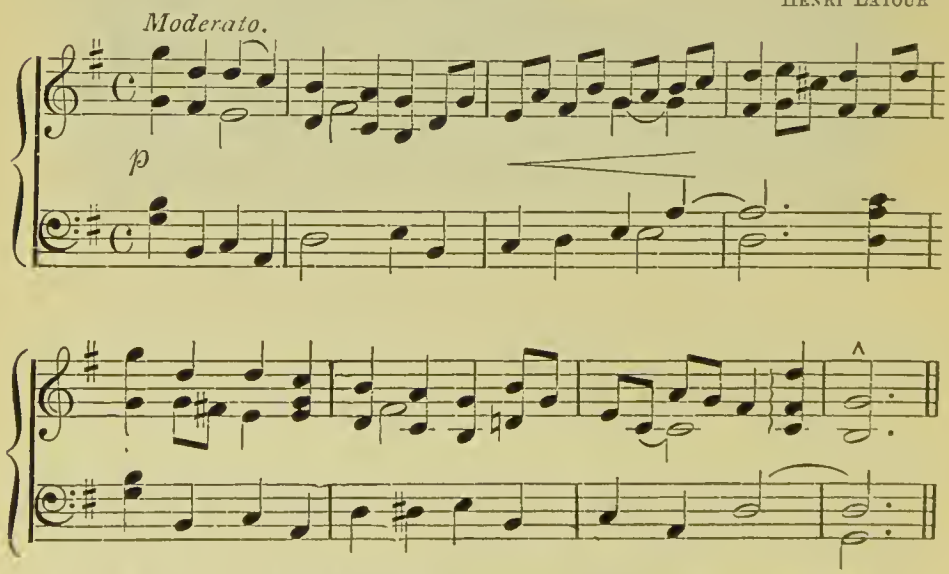
At Seven, raise the bar above the head and look up at it. See fig. 345.

At Eight, turn to the right-about, keeping the bar above the head. See fig. 344.

Repeat to music.

Pas de Bourrée

Henri Latour



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EXERCISE XI

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention, with the bar divided into three equal parts. See fig. 349.

At One, advance the right foot one pace to the half-right front, bend the right knee, throw forward the chest, raise the bar above the head, and look down. See fig. 346.

Fig. 346 Fig. 347

At Two, bend from the waist, and place the bar in front of the right foot. See fig. 347.

At Three, swing the bar above the head and look up at it. See fig. 348.

At Four, bring the right foot back to the left foot, and drop the bar to the front. See fig. 349.

At Five, advance the left foot one pace to the half-left front, and take up an attitude similar to fig. 346.

At Six, bend from the waist, and place the bar in front of the left foot. The position is the reverse of fig. 347.

Fig. 348 Fig. 349

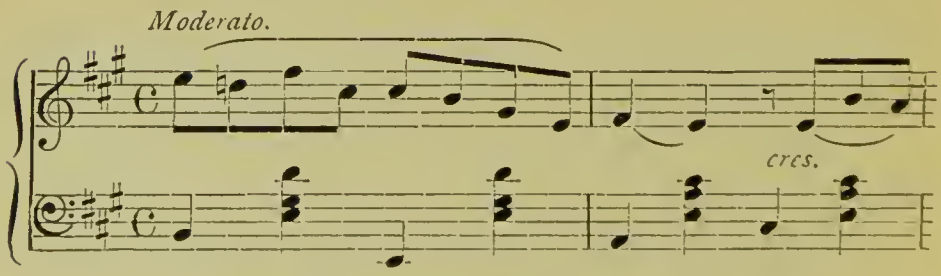
At Seven, swing the bar above the head and look up at it. The position is the reverse of fig. 348.

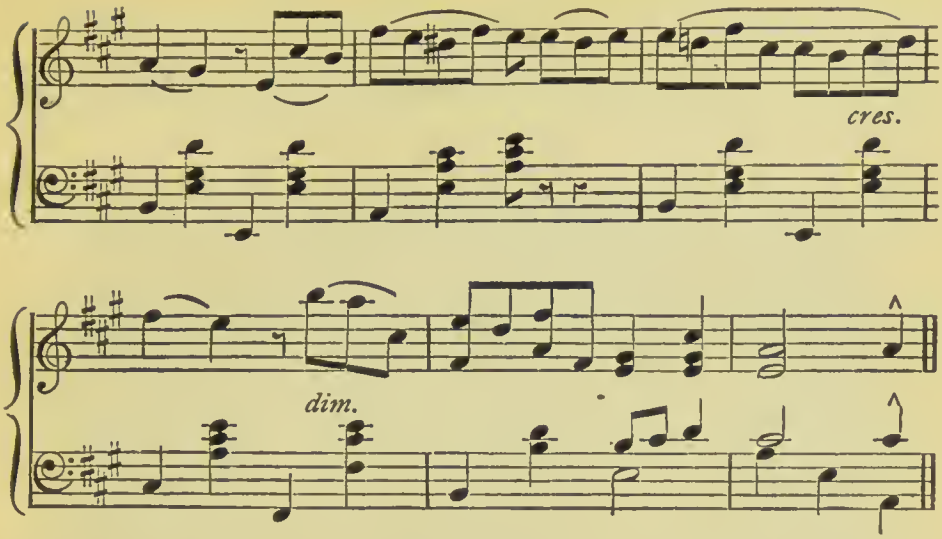
At Eight, recover to the position shown in fig. 349.

Repeat to music.

Elsie. (*Gavotte*)

J. Michael Watson





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EXERCISE XII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, advance the right foot one pace to the right (not forward), and bring the bar to the chest. See fig. 351.

At One, bend from the waist to the right, and place the bar on the floor immediately in front of the right foot. See fig. 350.

Fig. 350 Fig. 351

At Two, recover to the position shown in fig. 351.

At Three, raise the bar above the head, bend well back, and look up at it. See fig. 353.

At Four, drop the bar to the chest, and turn to the half-left position without moving the feet.

At Five, bend from the waist to the left side, and place the bar on the floor immediately in front of the left foot.

At Six, rise, and bring the bar to the chest as in fig. 351.

Fig. 352 Fig. 353

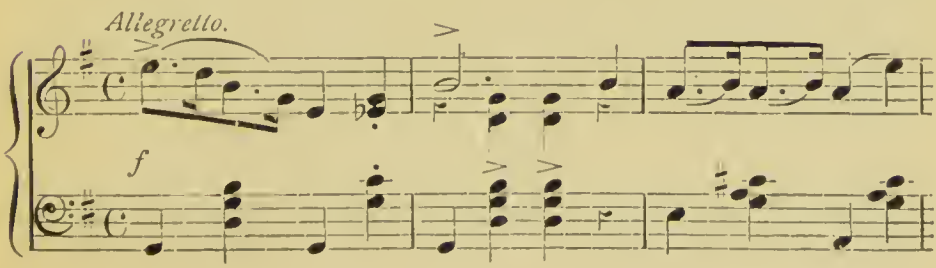
At Seven, raise the bar above the head, bend well back, and look up at it. See fig. 353.

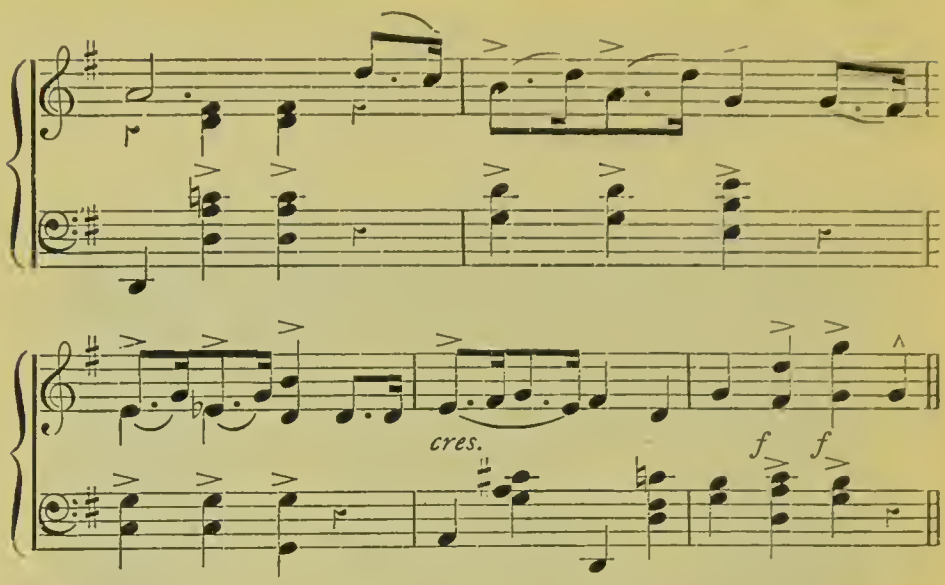
At Eight, drop the bar to the chest, and turn to the half-right. See fig. 351.

Repeat to music.

The Girl You Love. (*Barn Dance*)

Florence Farr





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EXERCISE XIII

Words of Command.—Position, One, Two, Three, Four, Five, Six, Seven, Eight.

Directions.—At the word Position, stand to attention, with the bar divided into three equal parts. See fig. 357.

At One, advance the right foot one pace to the half-right, bend the right knee, and place the left end of the bar on the raised left

Fig. 354 Fig. 355

elbow, keeping the bar horizontal and pointing to the half-right forward position; look along the bar. See fig. 354.

At Two, raise the right end of the bar above the head, bend well back, and look up the bar. See fig. 355.

At Three, bend the right knee, throw forward the chest, resting the weight of the body on the right foot, and drop the bar behind the

back in a diagonal direction. The right arm must be bent at the elbow, but the left arm must be fully extended; at the same time extend the hands to the extremities of the bar. See fig. 356.

At Four, recover to the position shown in fig. 357.

At Five, advance the left foot one pace to the half-left, bend the left knee, and place the right end of the bar on the raised right elbow; look along the bar. The position is the reverse of fig. 354.

Fig. 356 Fig. 357

At Six, raise the left end of the bar above the head, bend back, and look up the bar. The position is the same as fig. 355 with the feet and hands reversed.

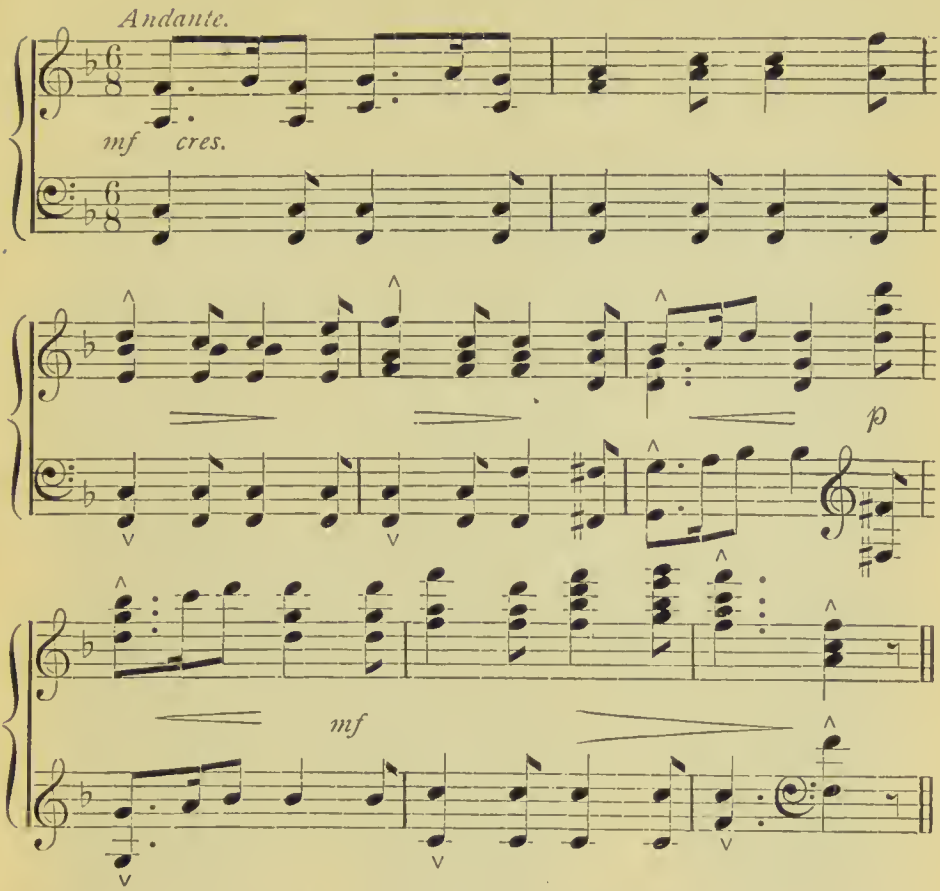
At Seven, bend the left knee, throw forward the chest, and drop the bar behind the back in a diagonal direction. The position is the same as fig. 356 with the feet and hands reversed.

At Eight, recover to the position shown in fig. 357.

Repeat to music.

'RUSTIC SUITE.' (*Maypole Dance*)

FREDERIC MULLEN



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EXERCISE XIV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention, with the bar divided into three equal parts. See fig. 357.

At One, bend from the waist, but without bending the knees, and place the bar as near the floor as possible. See fig. 359

Fig. 358 Fig. 359

At Two, swing the bar above the head, and look up at it. See fig. 358.

At Three, advance the right foot one pace to the right, turn to the right, and drop the bar to the horizontal position by bringing the right hand under the left armpit. See fig. 361.

At Four, bring the left foot up to the right foot, and extend the right arm in front. See fig. 360.

Note.—These four movements repeated four times will bring the body back into its first position. The various positions occupied will be, roughly, the four corners of a square.

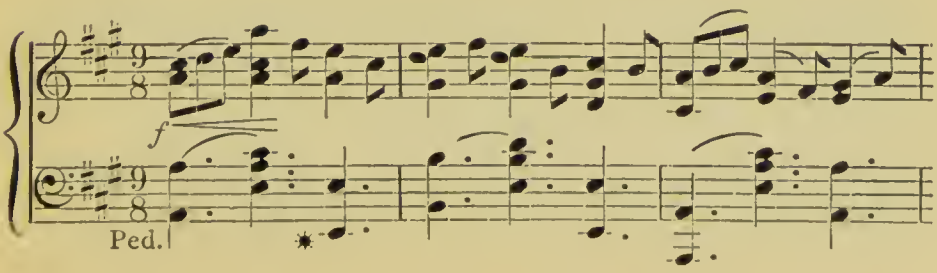
Fig. 360 Fig. 361

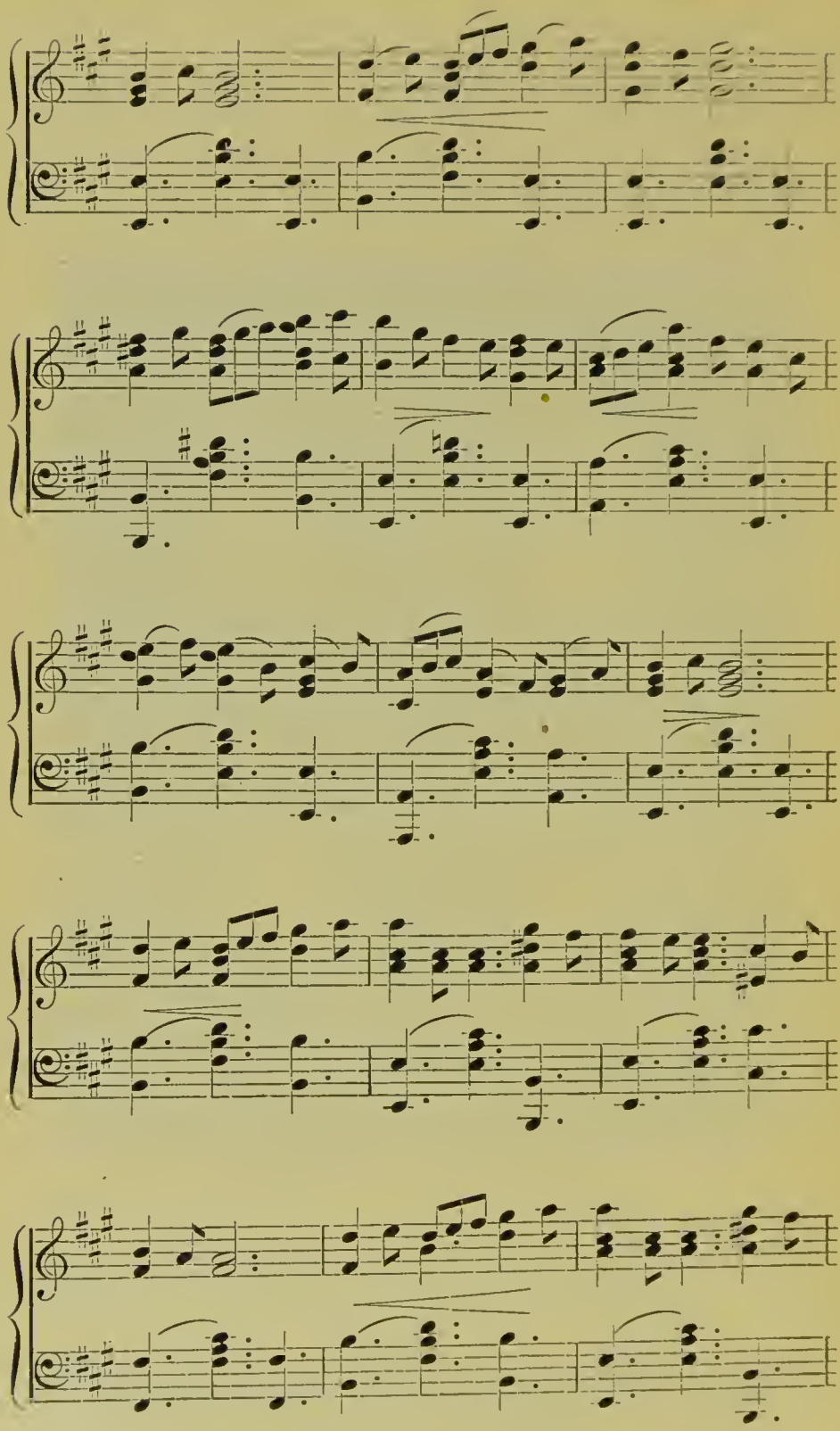
Repeat to music.

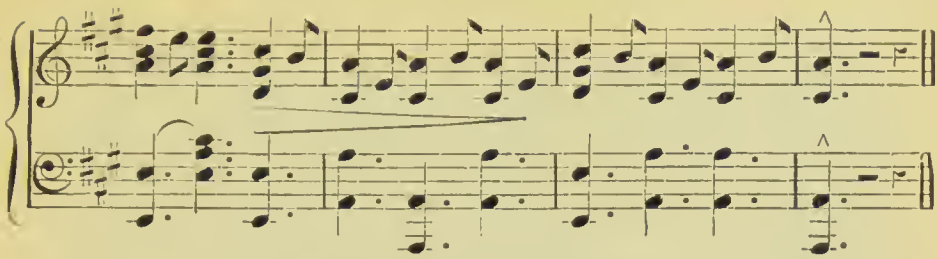
Note.—Make two complete rotations by turning to the right, then reverse the exercise by turning to the left. The only changes in the movements will be at Three, when the left foot must be advanced one pace to the left, and the left hand must be brought under the right armpit.

'Rustic Suite.' (*Patten Dance*)

Frederic Mullen







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EXERCISE XV

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, advance the right foot one pace to the front, and divide the bar into three equal parts.

At One, bend from the waist, and place the bar immediately in front of the right foot. See fig. 363.

Fig. 362 Fig. 363

At Two, recover to the position shown in fig. 362.

At Three, kneel on the left knee, and drop the bar behind the back as in fig. 364.

At Four, recover to the position shown in fig. 365.

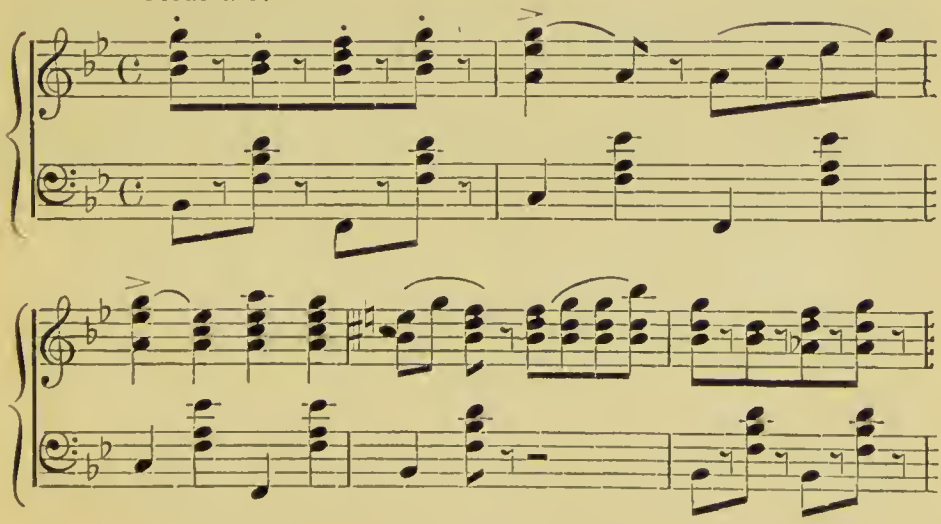
Repeat to music.

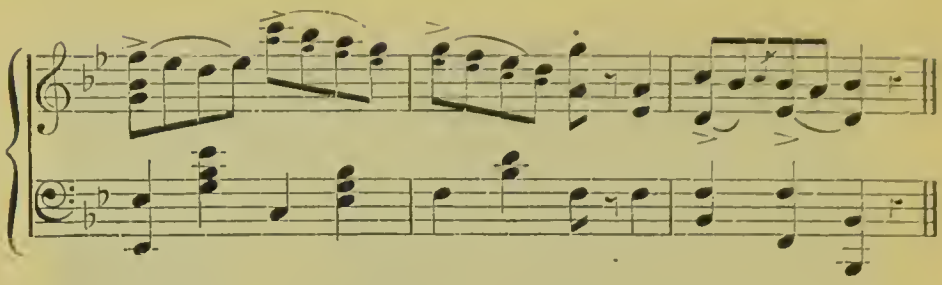
Fig. 364 Fig. 365

Bal Poudré. (*À la Gavotte*)

Denham Harrison

Moderato.





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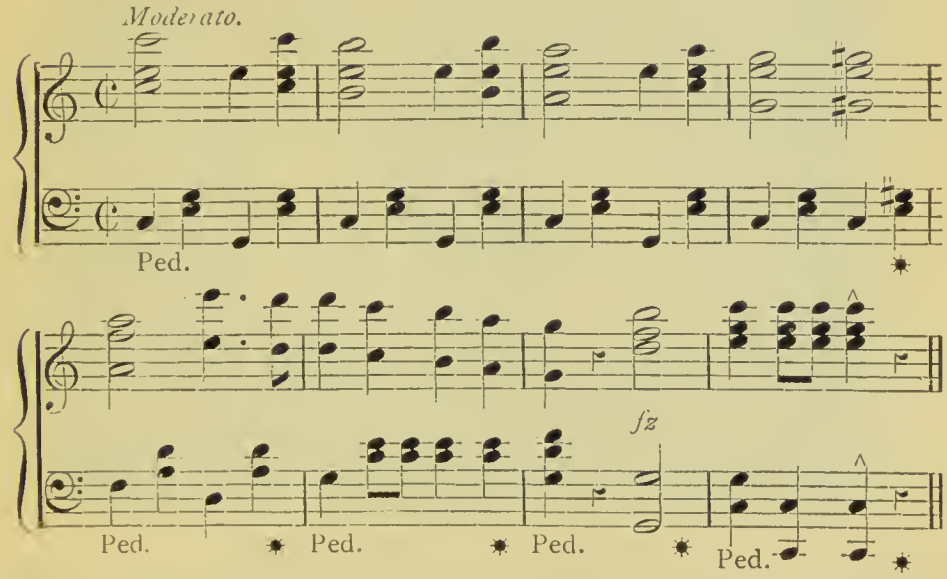
EXERCISE XVI

This is the reverse of Exercise XV. At the last beat of Exercise XV. the right foot must be brought one pace to the rear of the left foot, and the bar dropped to the front. The exercise is then the same as Exercise XV.

Repeat to music.

WIE AM SCHNÜRCHEN ! (*Marsch*)

FERD. SABATHIL (OP. 35)



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EXERCISE XVII

Words of Command.—Position, One, Two, Three, Four.

Directions.—At the word Position, stand to attention. See fig. 357.

At One, raise the bar to the chest by bending the elbows. See fig. 366.

Fig. 366 Fig. 367

At Two, raise the bar above the head, and advance the right foot well across the left foot. See fig. 367.

At Three, turn on the toes to the left-about, keeping the bar above the head. See fig. 368.

At Four, drop the bar to the position shown in fig. 369.

Repeat to music.

Fig. 368 Fig. 369

Danse Suite. (*Pekoe Dance*)

Ivan Tchakoff

Moderato.

f *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

cres. *dim.*

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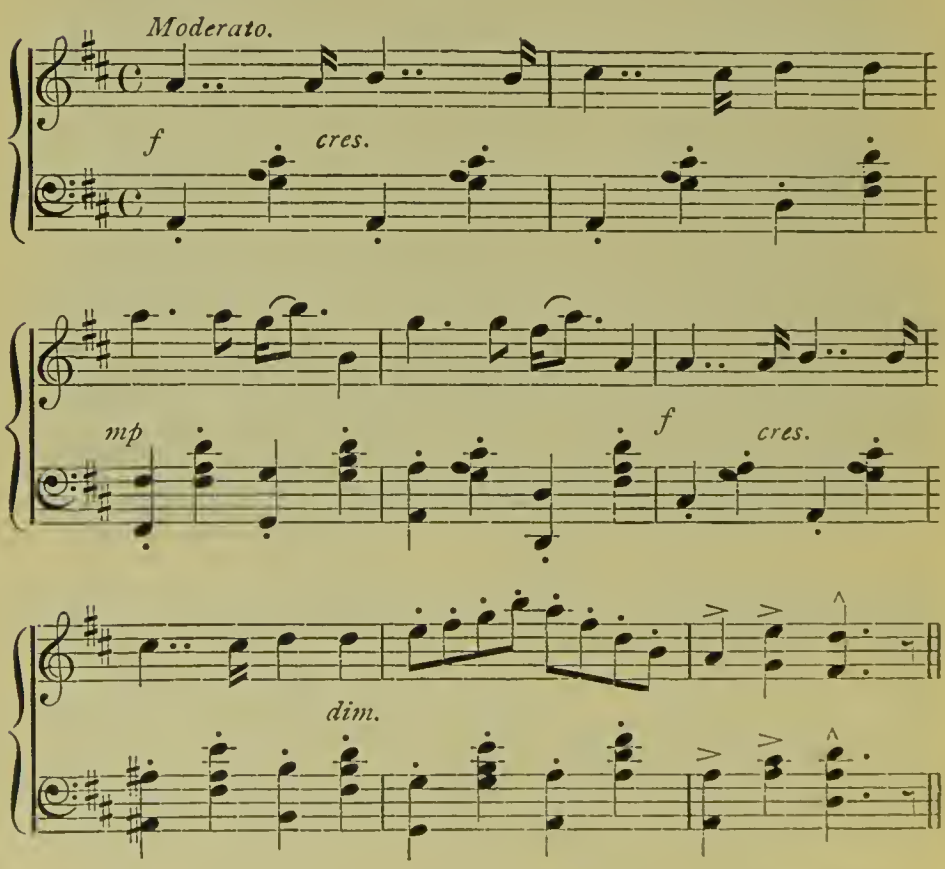
EXERCISE XVIII

This is the reverse of Exercise XVII. The only changes being in the second movement, when the left foot is advanced across the right foot, and in the third movement, when the body turns to the right-about instead of to the left-about.

Repeat to music.

BEHIND THE SCENES. (*Entr'acte*)

SEYMOUR WOODVILLE



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EXERCISE XIX

Words of Command.—Position, One, Two ; One, Two, &c.

Directions.—At the word Position, stand to attention, with the bar divided in three. See fig. 371.

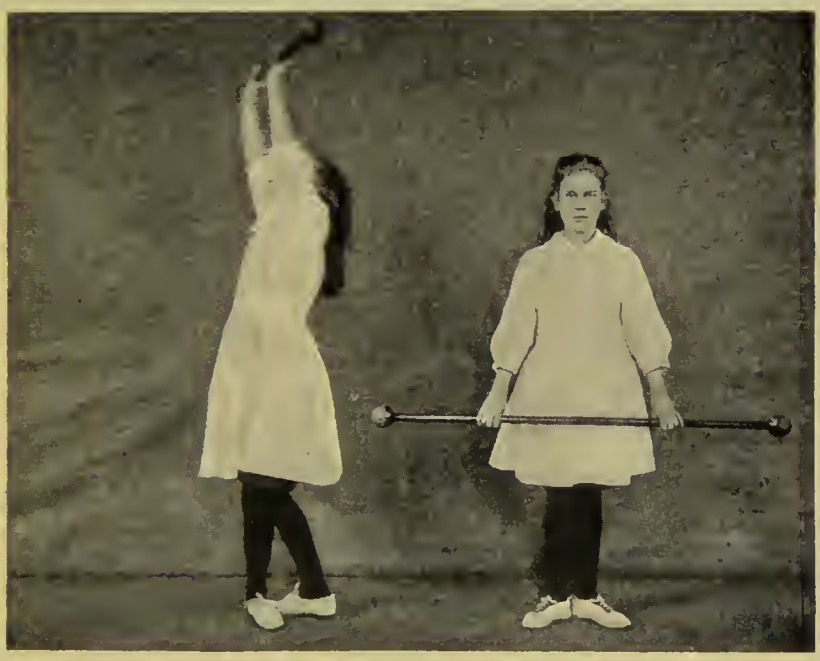


Fig. 370 Fig. 371

At One, draw back the right foot so that the toe touches the heel of the left foot, bend both knees, raise the bar above the head, and look up at it ; turn to the right. See fig. 370.

At Two, bring the left foot round to the right foot, and drop the bar to the front. See fig. 372.

Fig. 372 Fig. 373

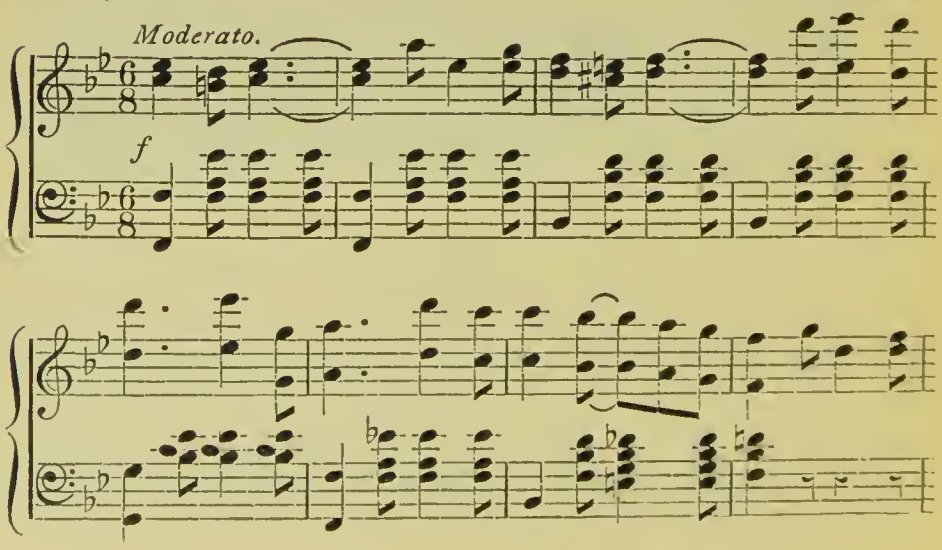
Again at One, take up the position as shown in fig. 373.

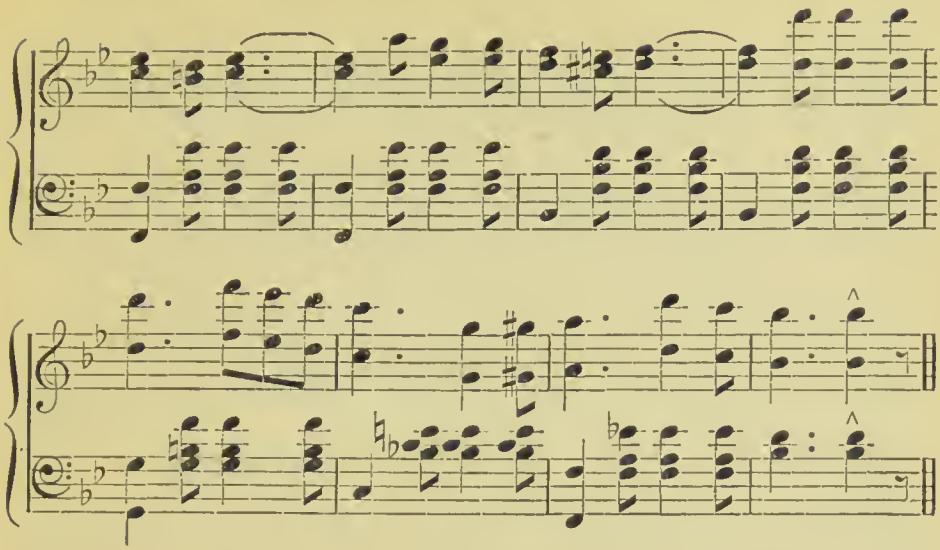
At Two, drop the bar to the front, and bring the left foot round to the right foot.

Repeat to music.

THE NIGHT GUARD MARCH

HENRI STANISLAUS





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EXERCISE XX

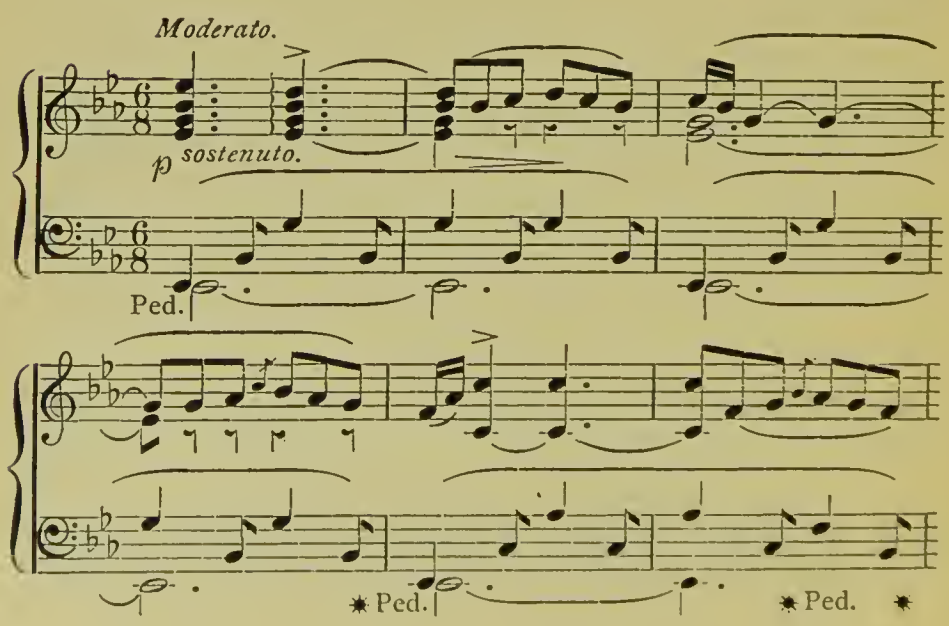
This is the reverse of Exercise XVIII, and is performed by turning to the left, bringing the left foot behind the right foot. The position is then the reverse of fig. 370.

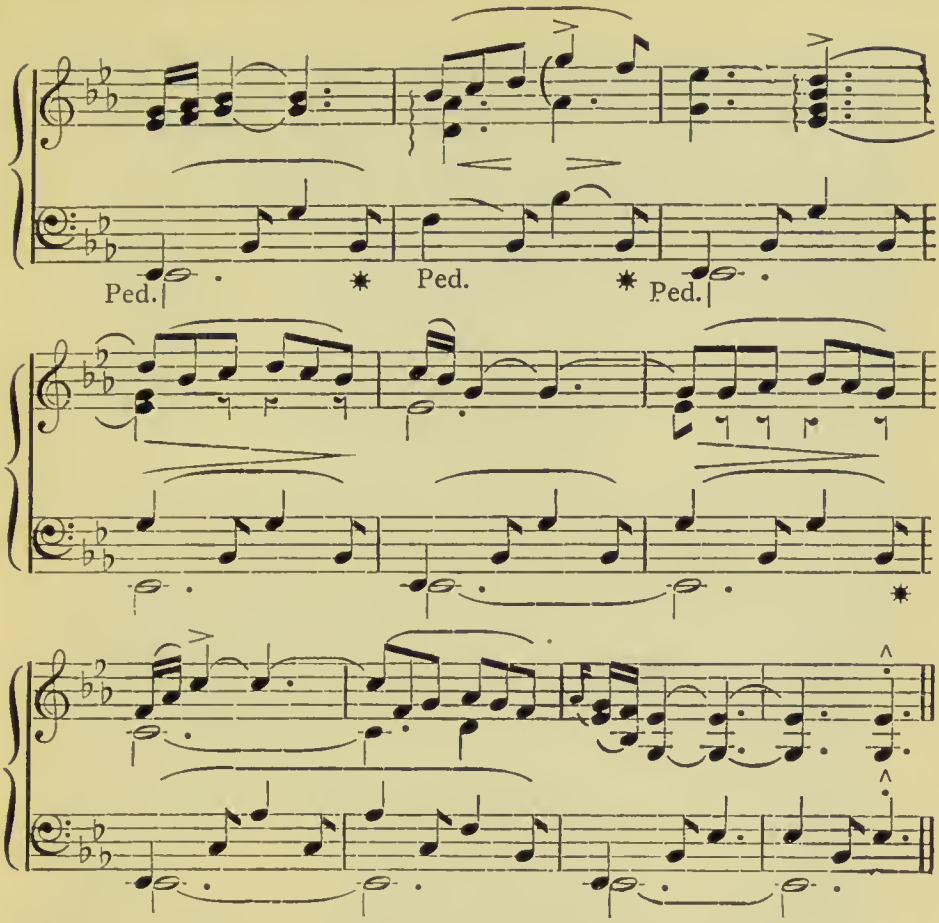
At Two, drop the bar to the front, and bring the right foot round to the left foot. The position is then the reverse of fig. 372.

Repeat to music.

BARCAROLA. (*Second Dance Suite, Italian.*)

IVAN TCHAKOFF





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EXERCISE XXI

Words of Command.—One, Two, Three.

Directions.—This exercise is designed for the purpose of changing the position of the bar from that shown in fig. 377 to that shown in fig. 376.

Fig. 374 Fig. 375

At One, slide the right hand to the centre of the bar. See fig. 375.

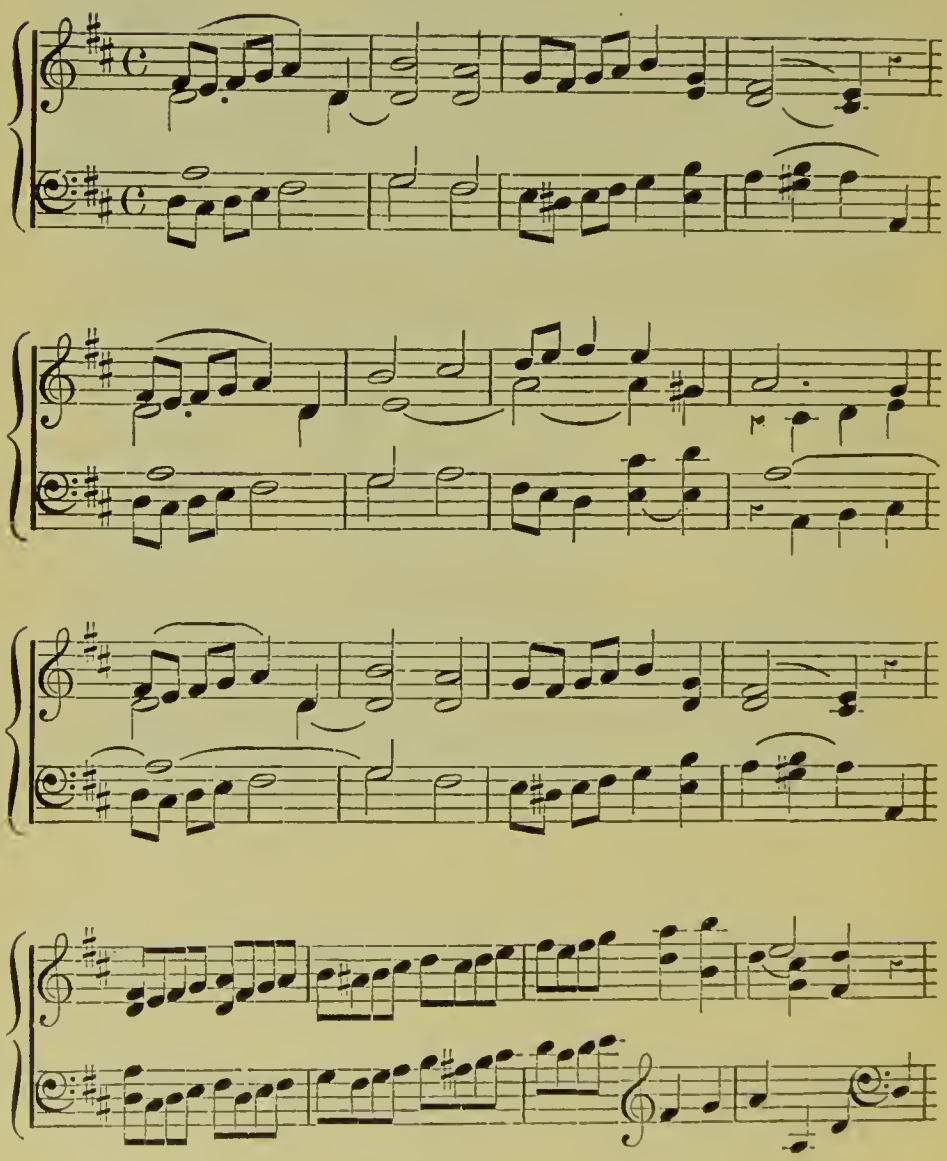
At Two, raise the left arm as in fig. 374.

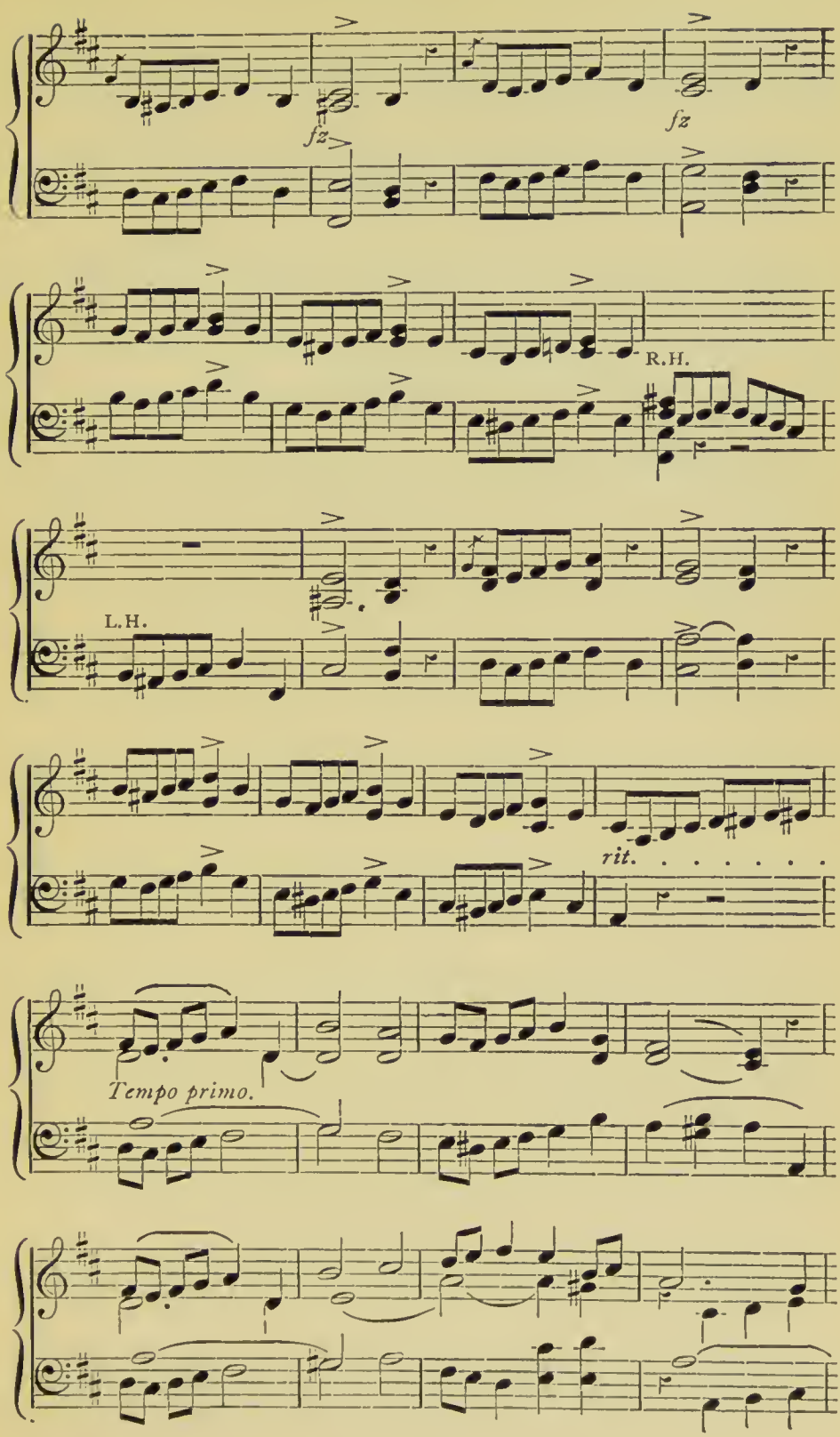
At Three, drop the left arm to the side. See fig. 376.

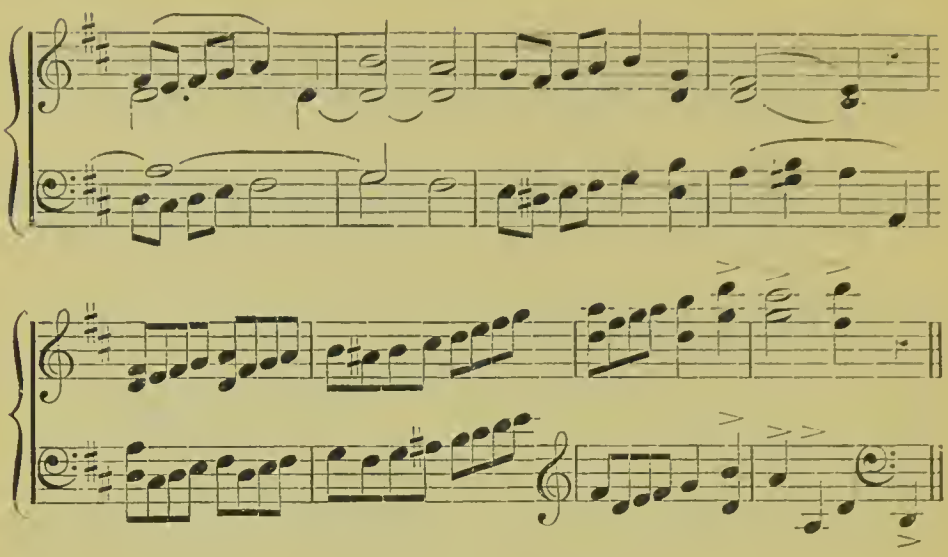
Fig. 376 Fig. 377

THE FOURTH V.B. MARCH

ERNEST BARNARD




fz
fz
R.H.
L.H.
rit.
Tempo primo.



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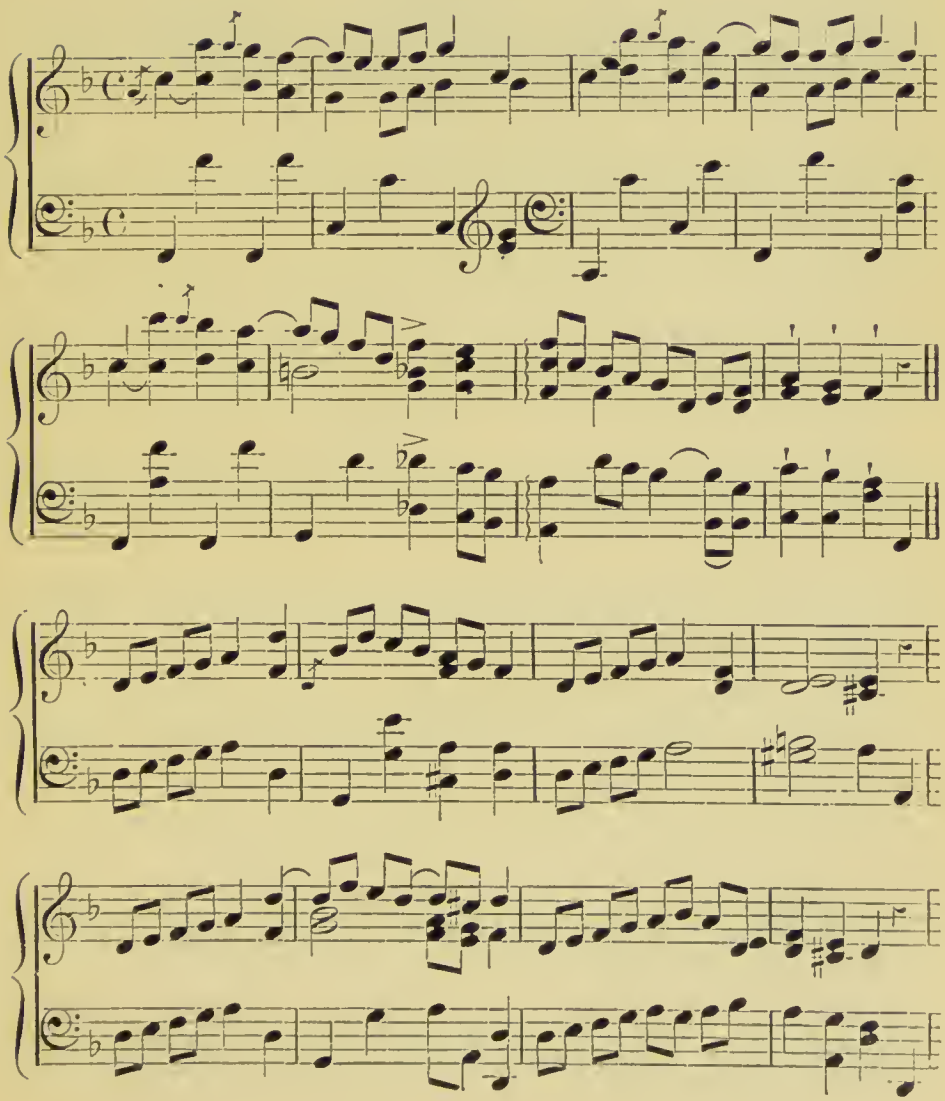
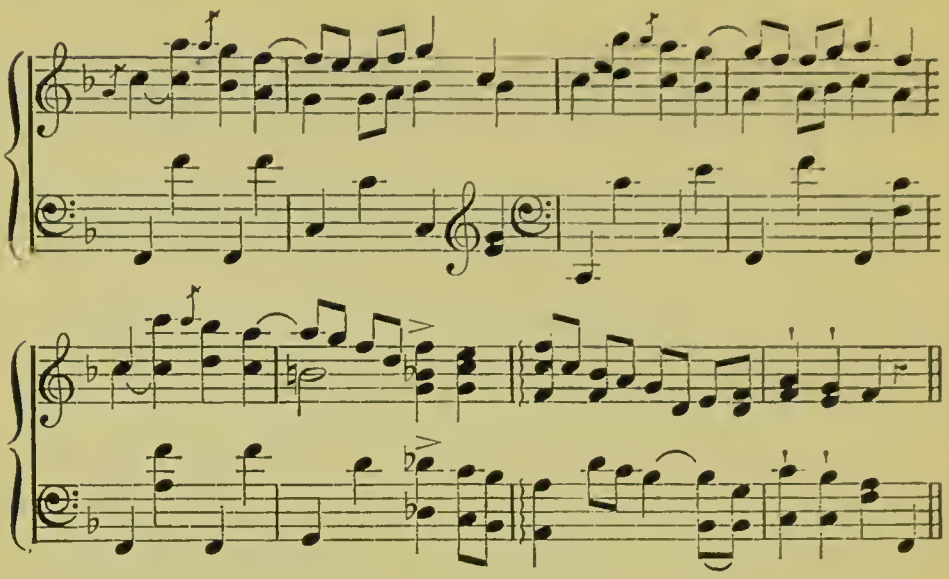
The College Gavotte. (*March*)

Ernest Barnard





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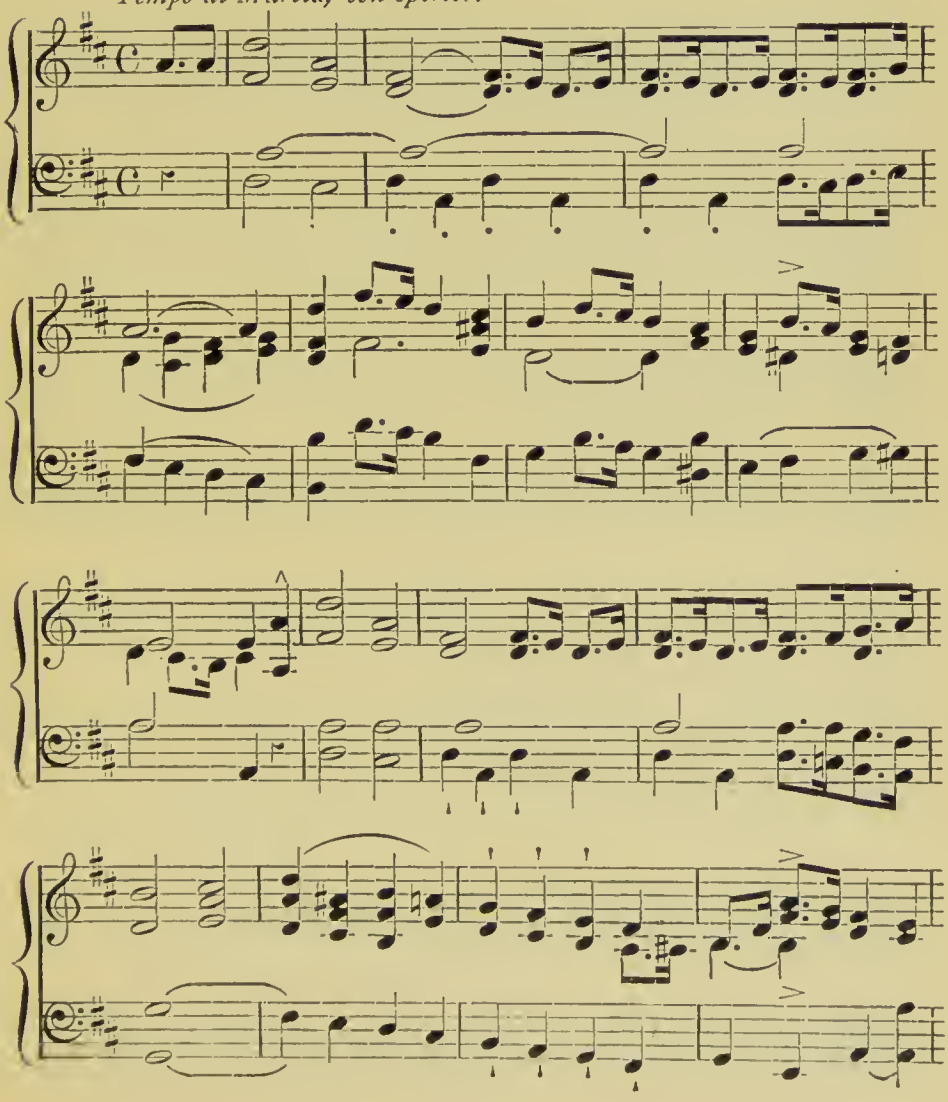
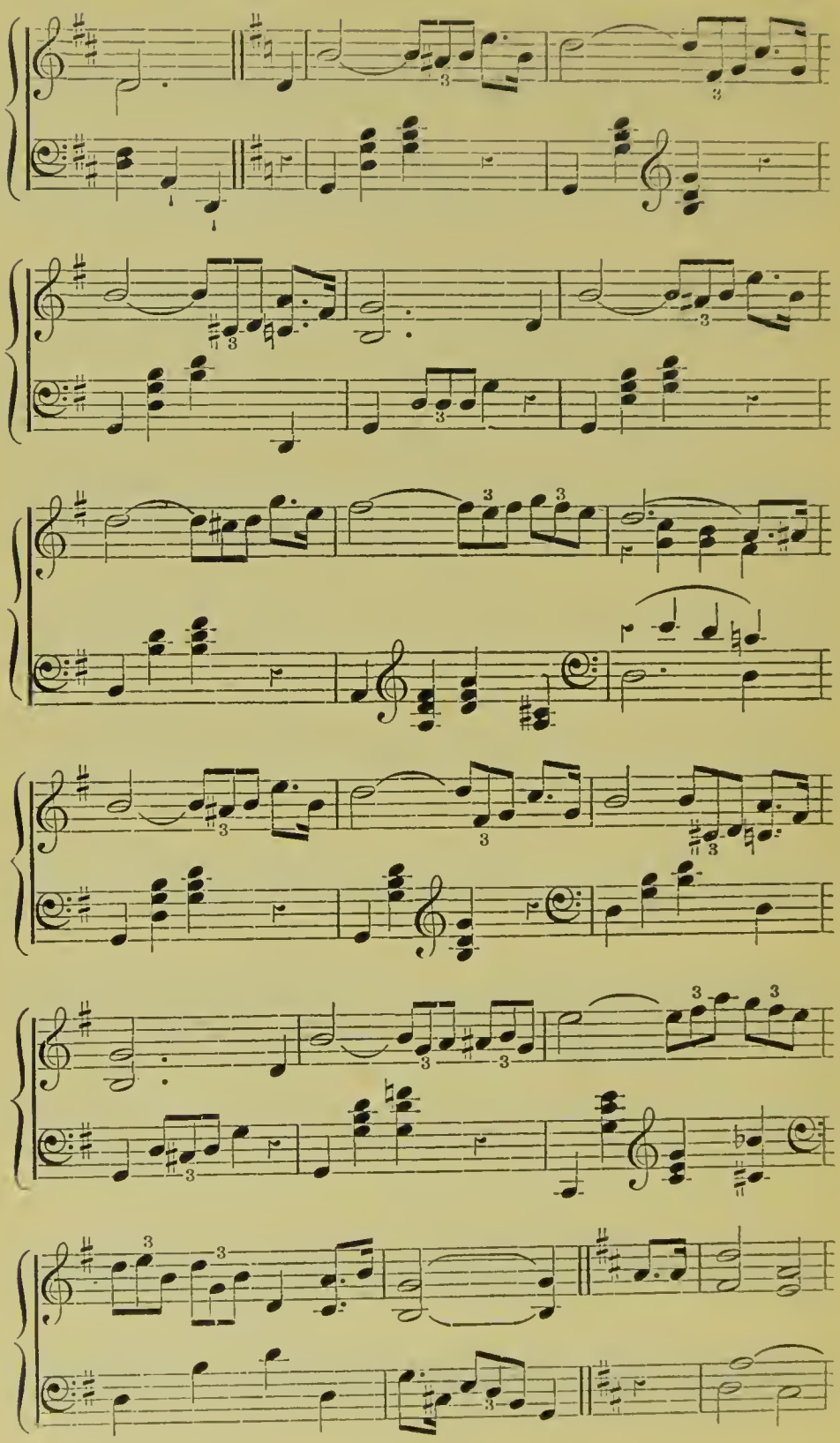
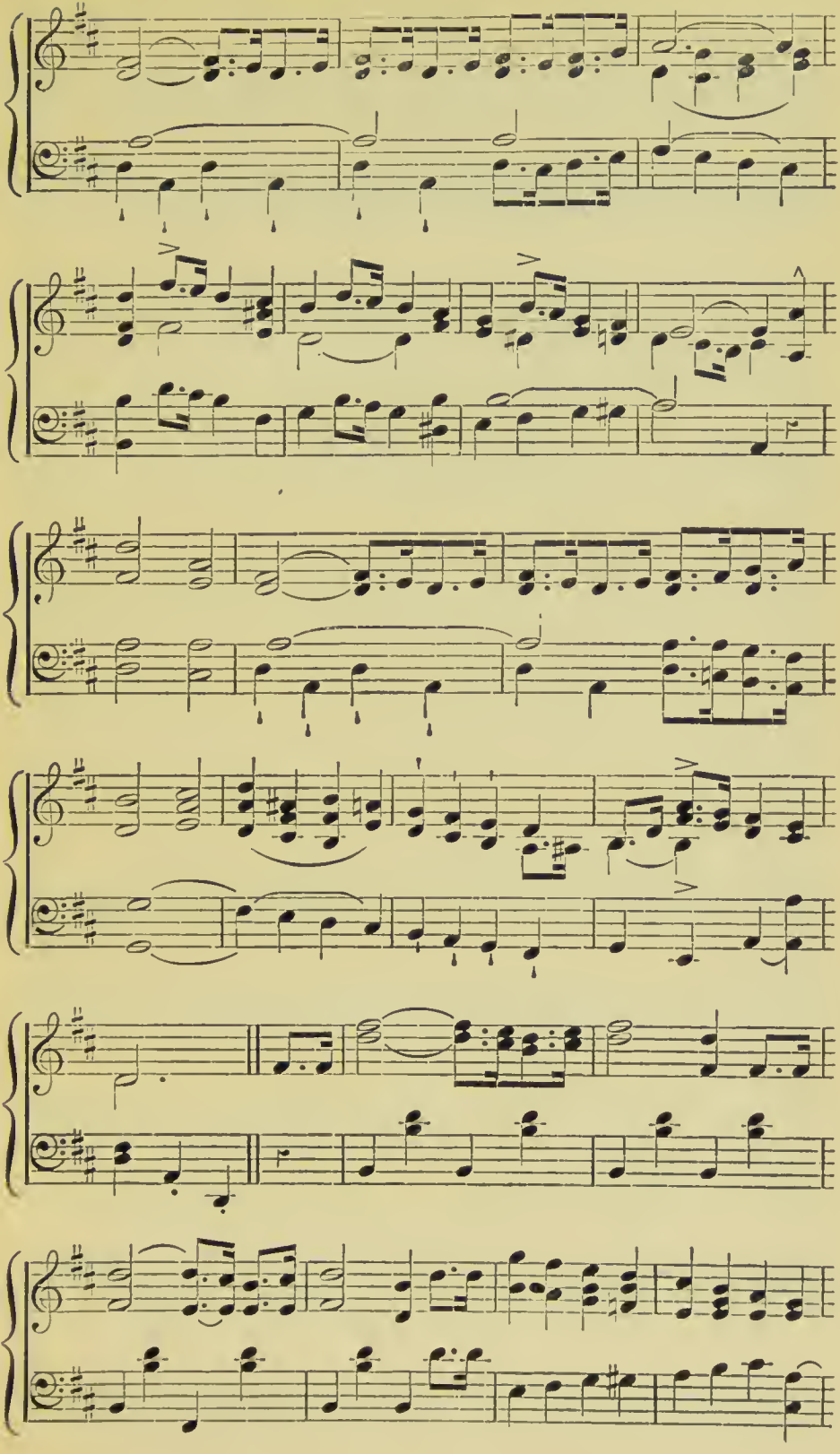
The 'Gallant Colonel' March

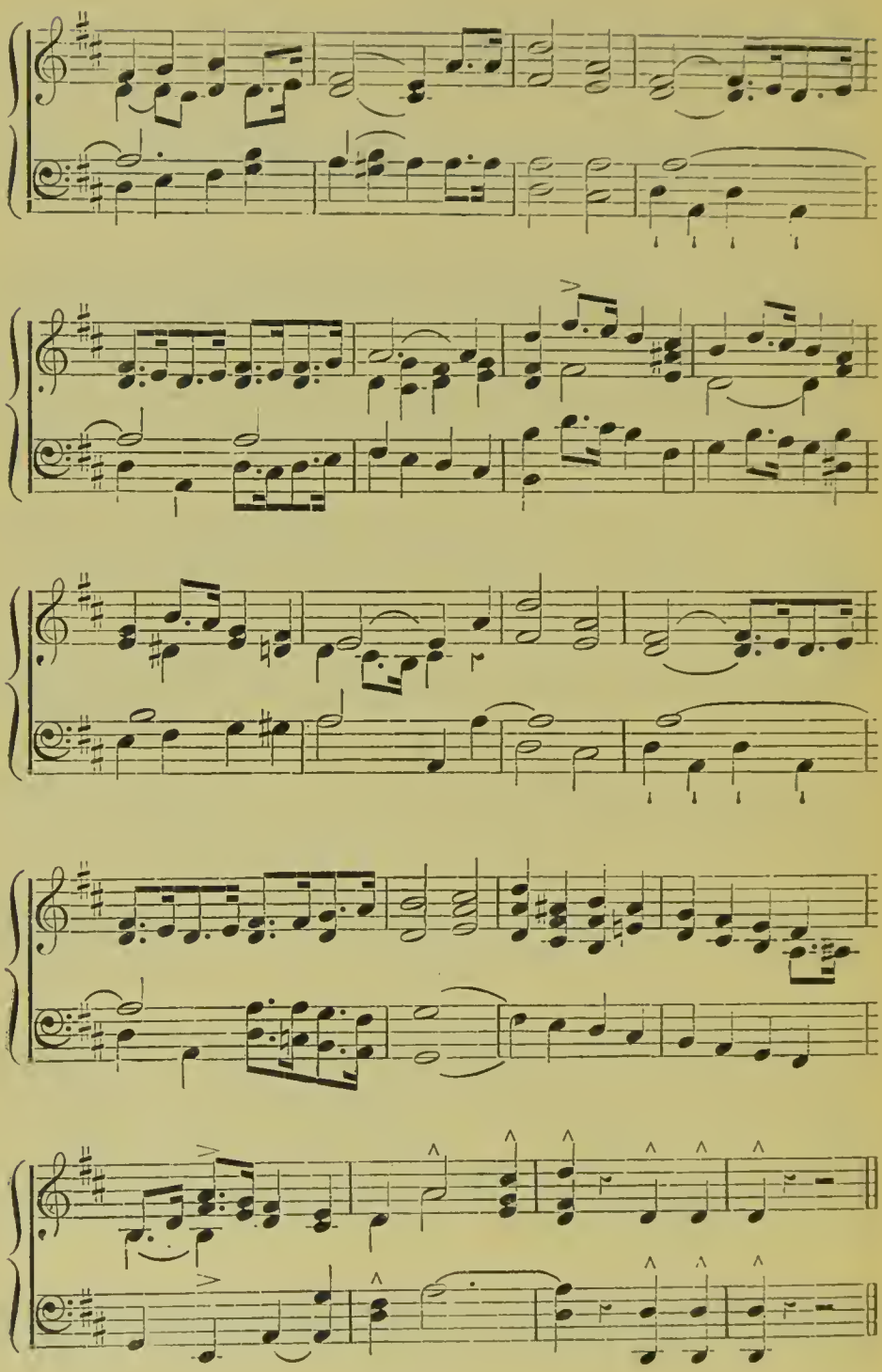
Ernest Barnard

Tempo di Marcia, con spirito.









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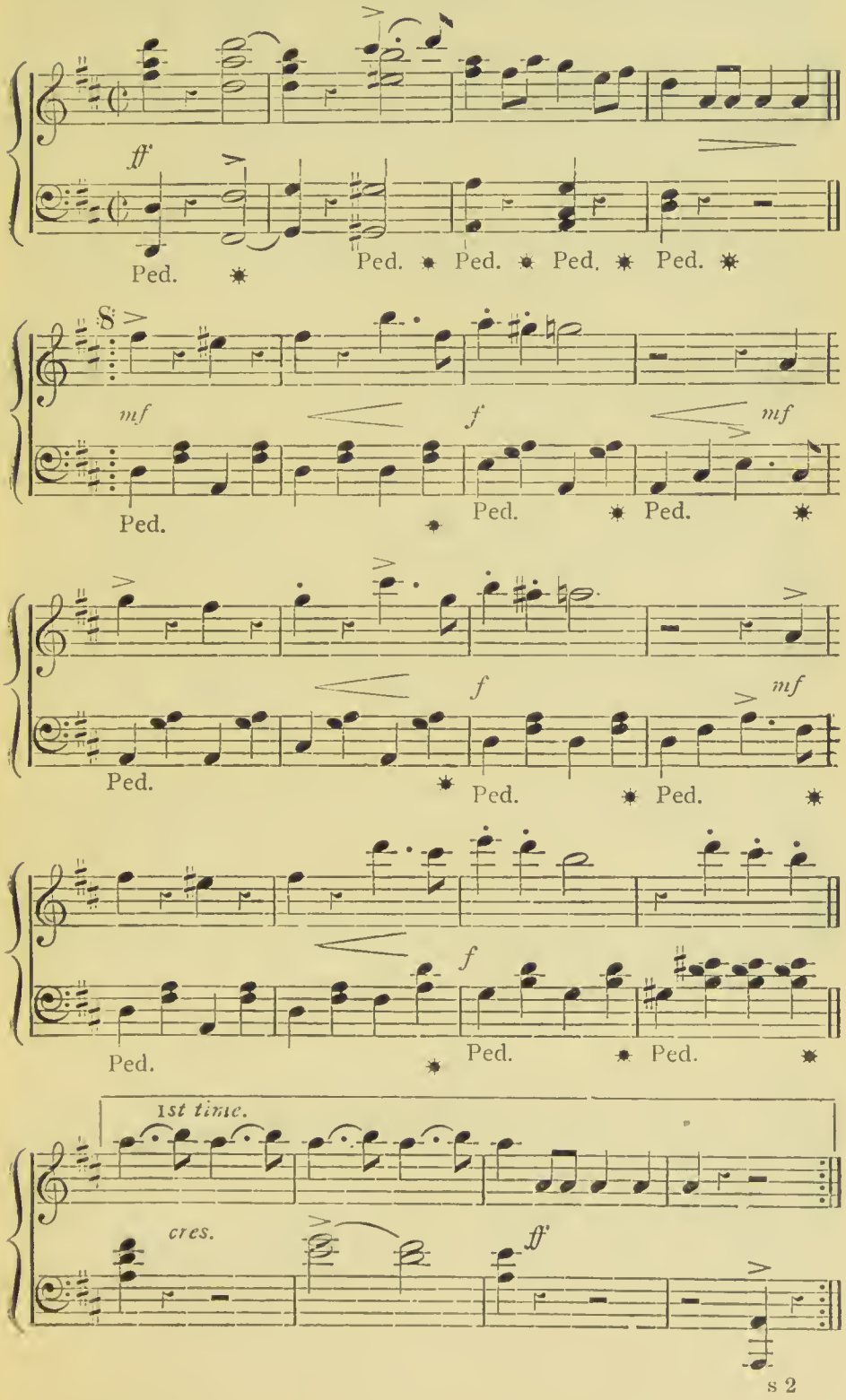
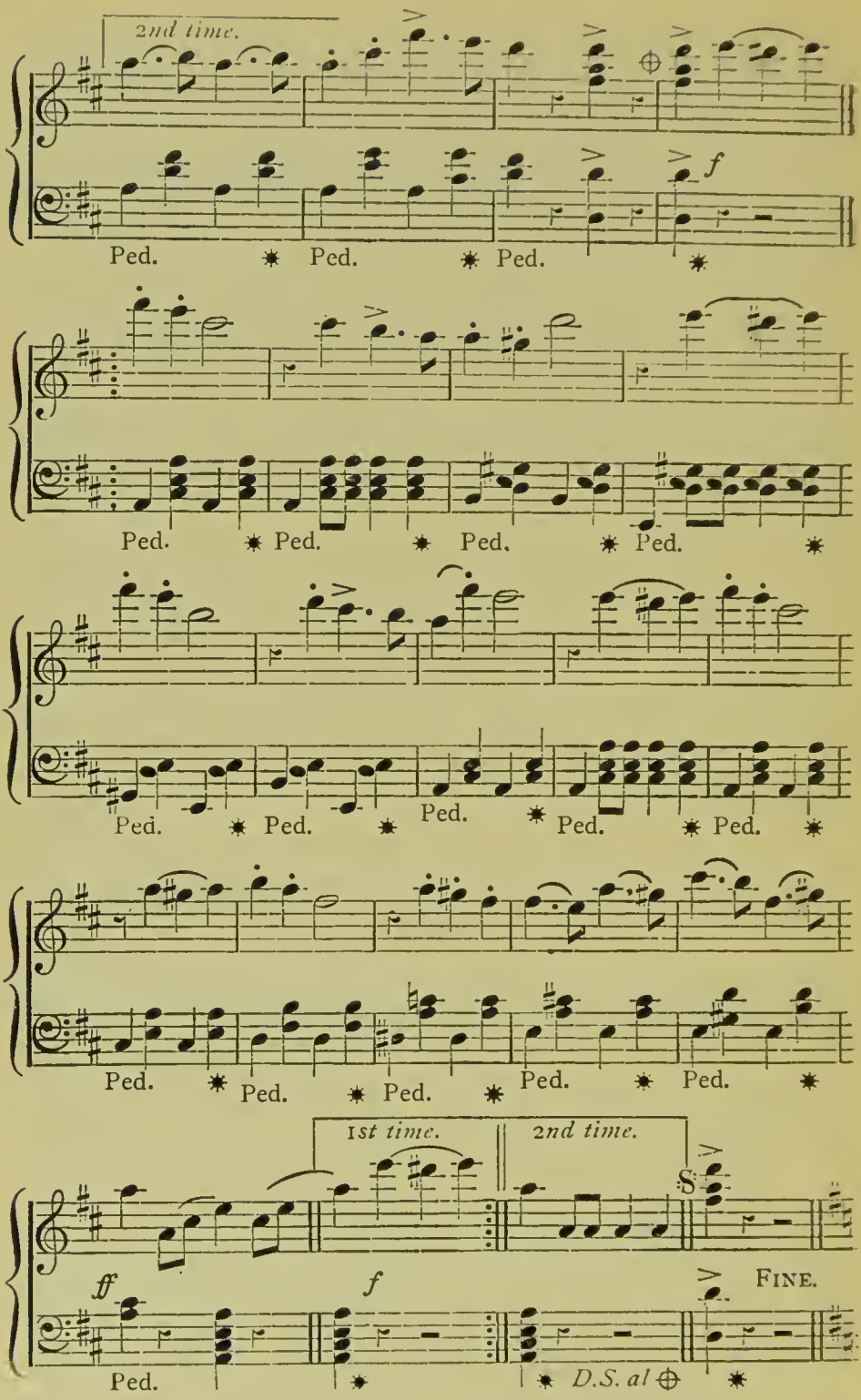
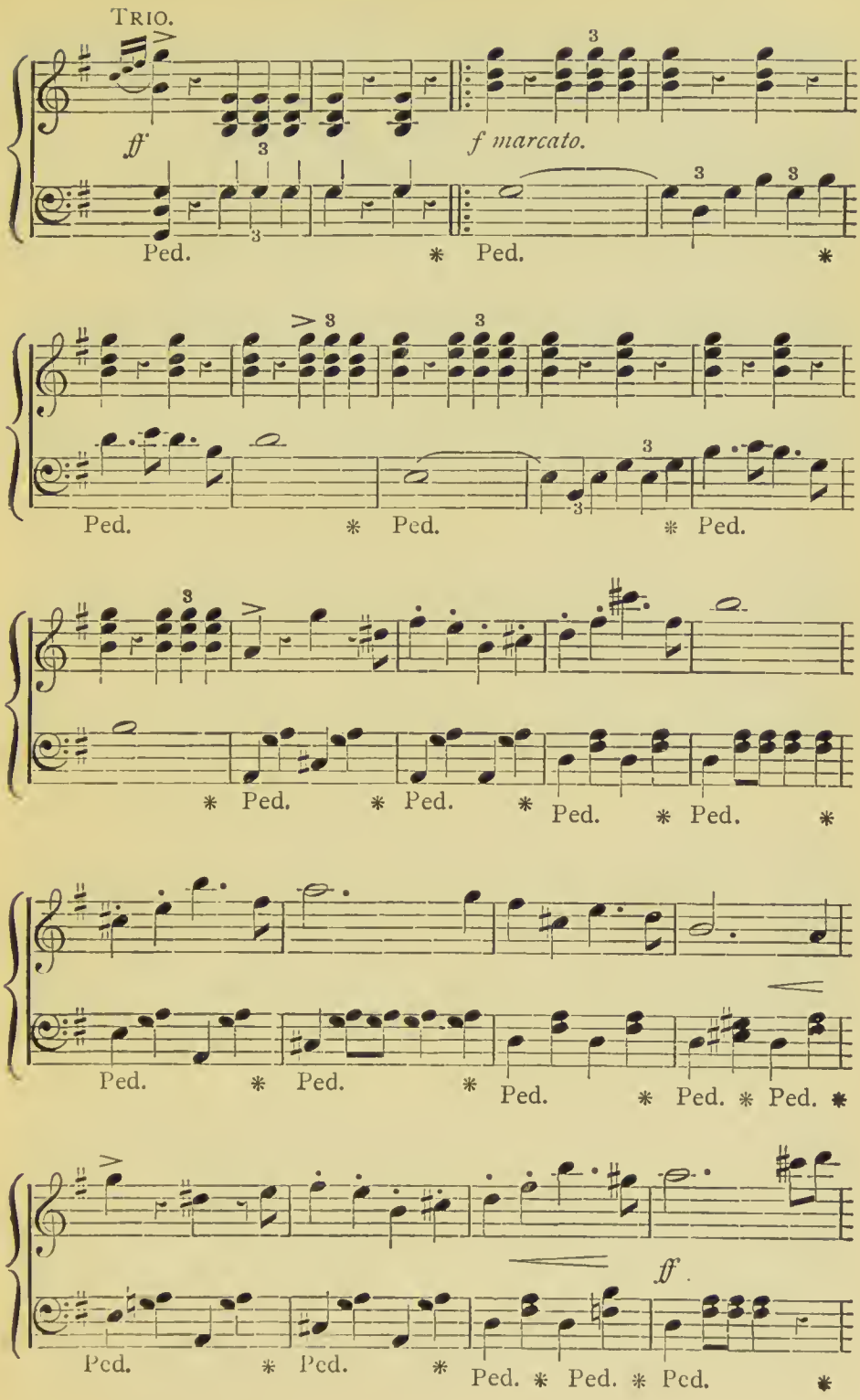
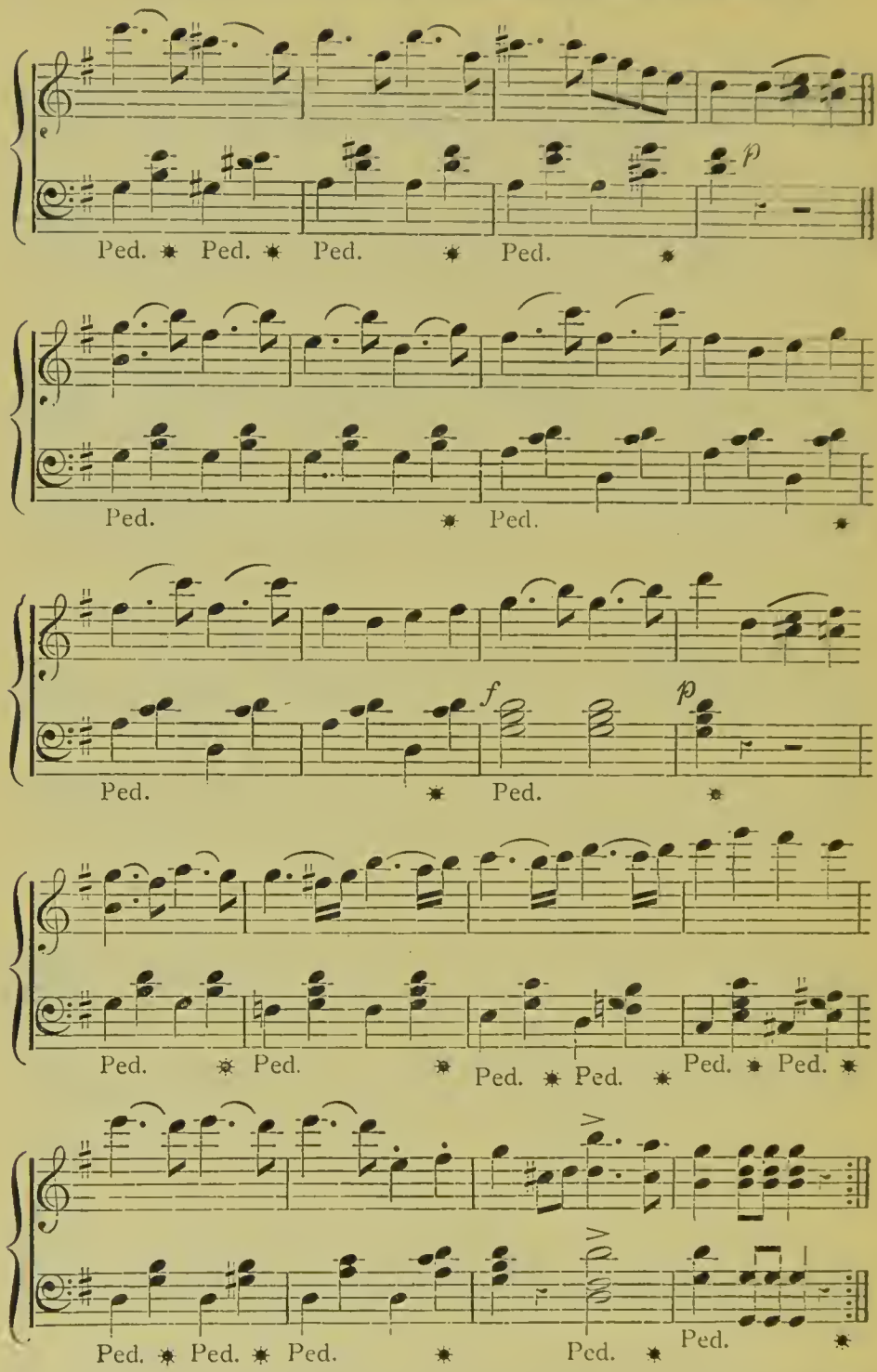
Regiments-Marsch 'von Hausen.' (*Regimental March*)

Louis Schröder




2nd time.
f
Ped.
1st time.
2nd time.
S
ff
f
FINE.
D.S. al


TRIO.
ff
f marcato.
Ped.
ff



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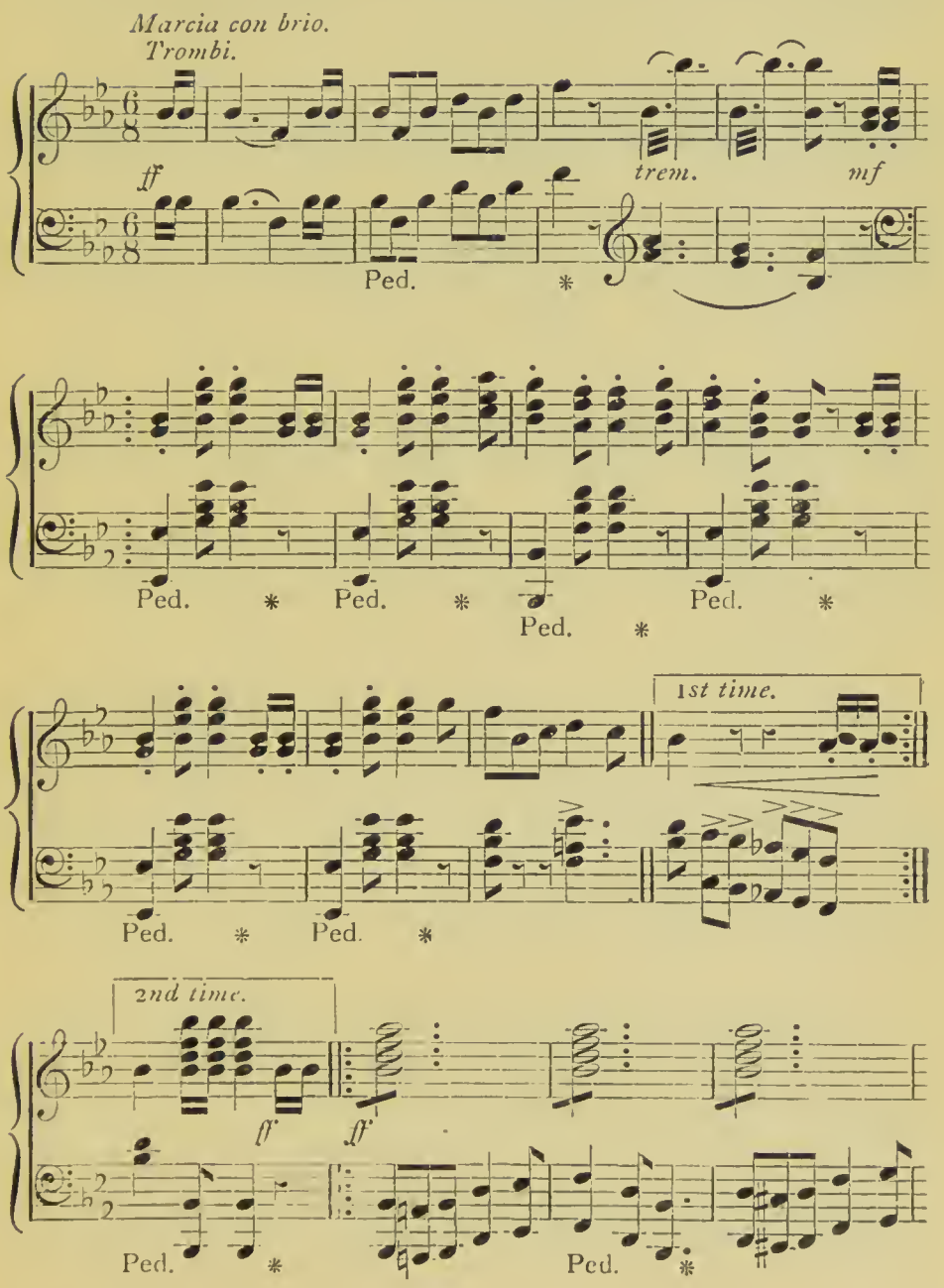
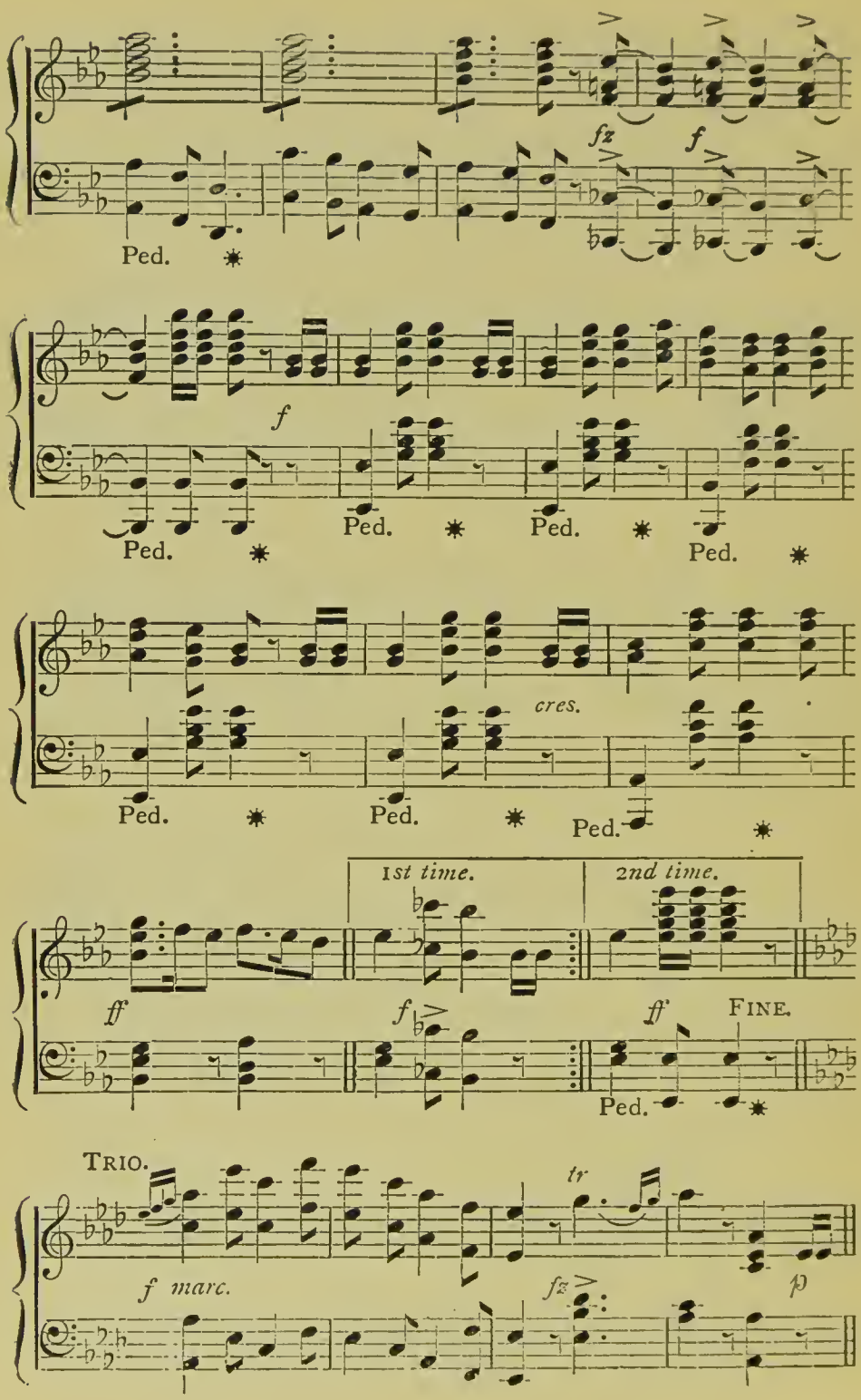
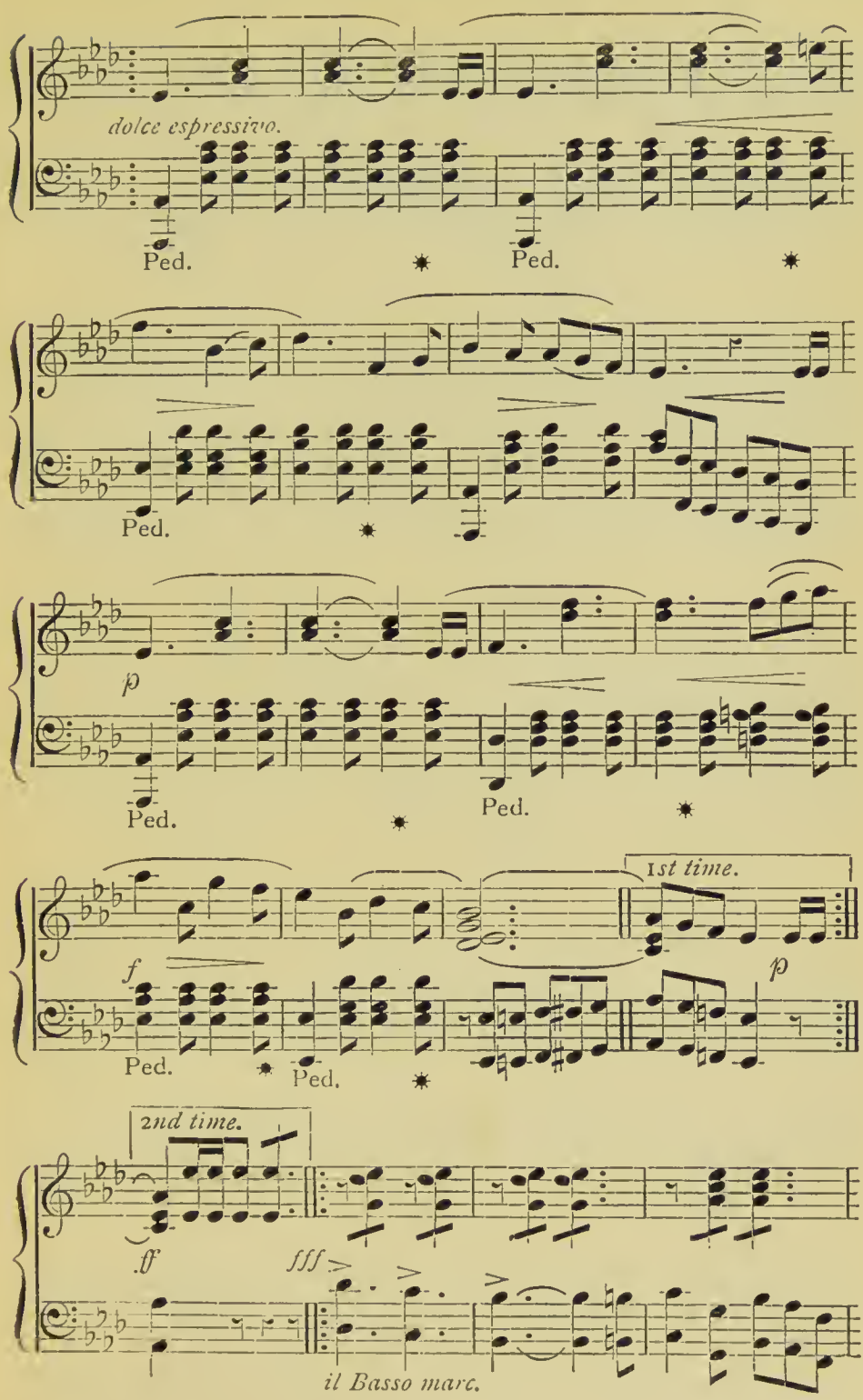
König Alphons-Marsch. (*King Alfonso March*)

L. Butenutie




fz
f
Ped.
f
Ped.
Ped.
Ped.
Ped.
cres.
Ped.
Ped.
Ped.
1st time.
2nd time.
ff
f
ff
FINE.
Ped.
TRIO.
tr
f marc.
fz
p


dolce espressivo.
Ped.
Ped.
Ped.
p
Ped.
Ped.
f
Ped.
Ped.
1st time.
p
2nd time.
ff
fff
il Basso marc.

Ped. * Ped.

*

Ped. * Ped. *

1st time. 2nd time.

fz

D.C. al fine.

Ped * Ped. *

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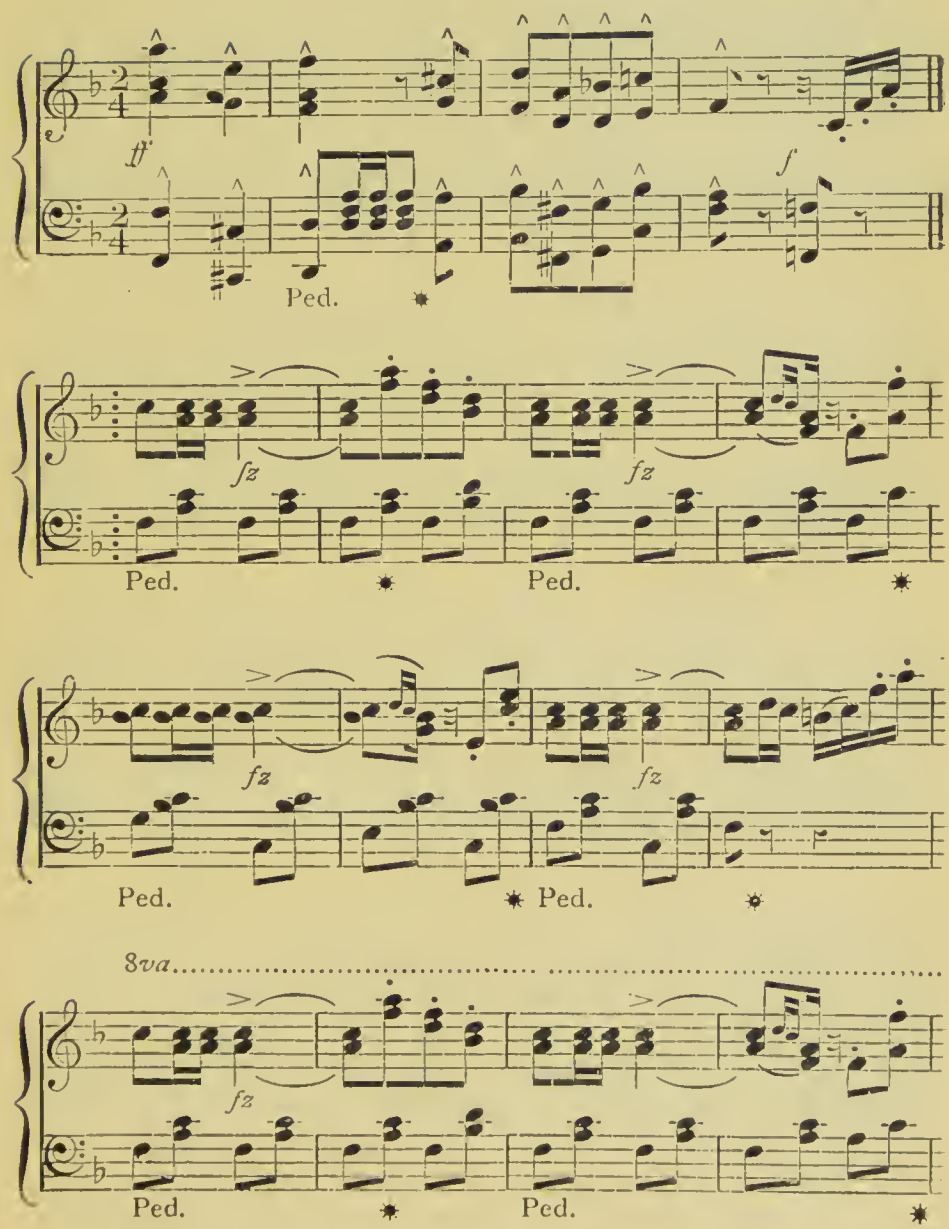
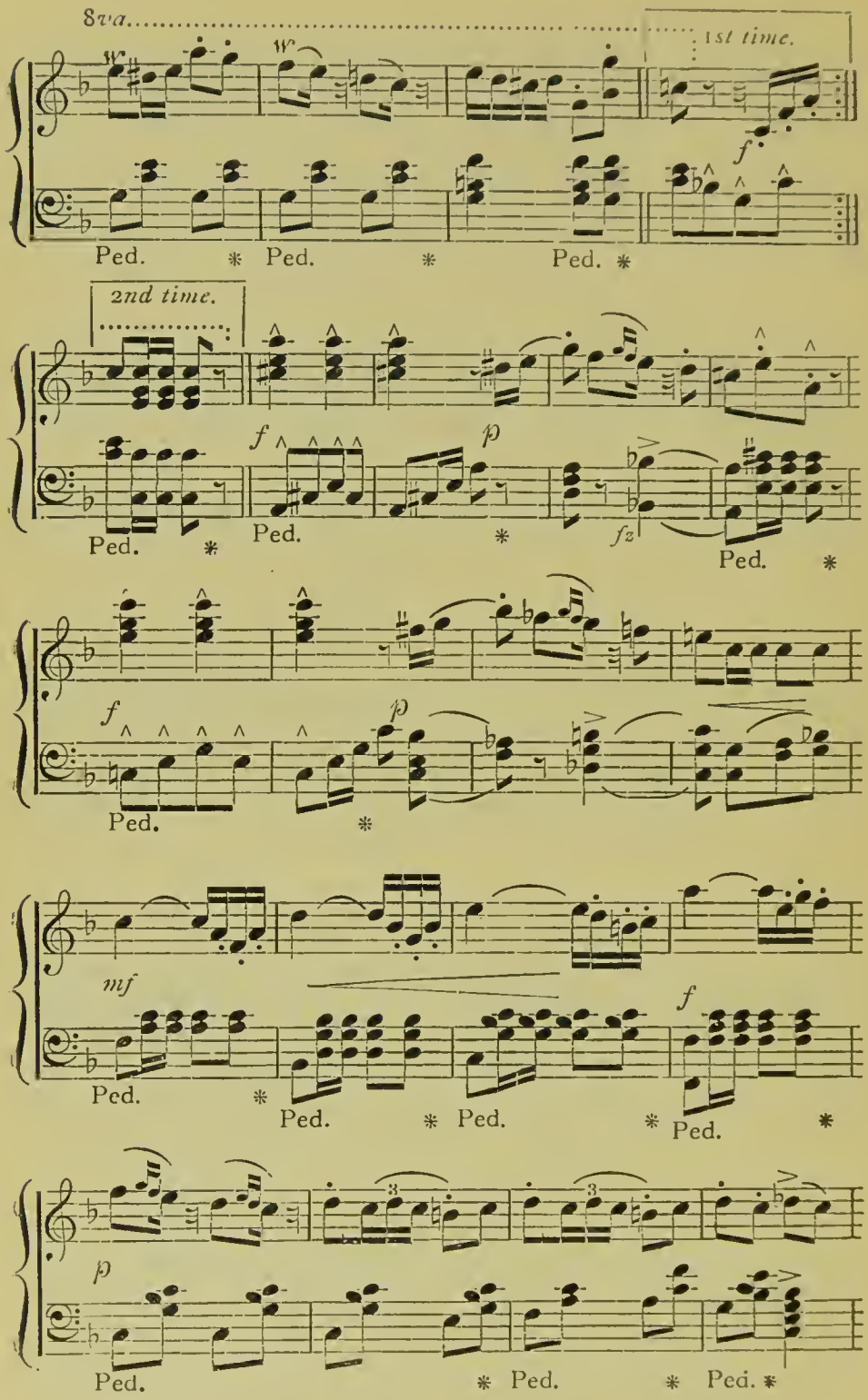
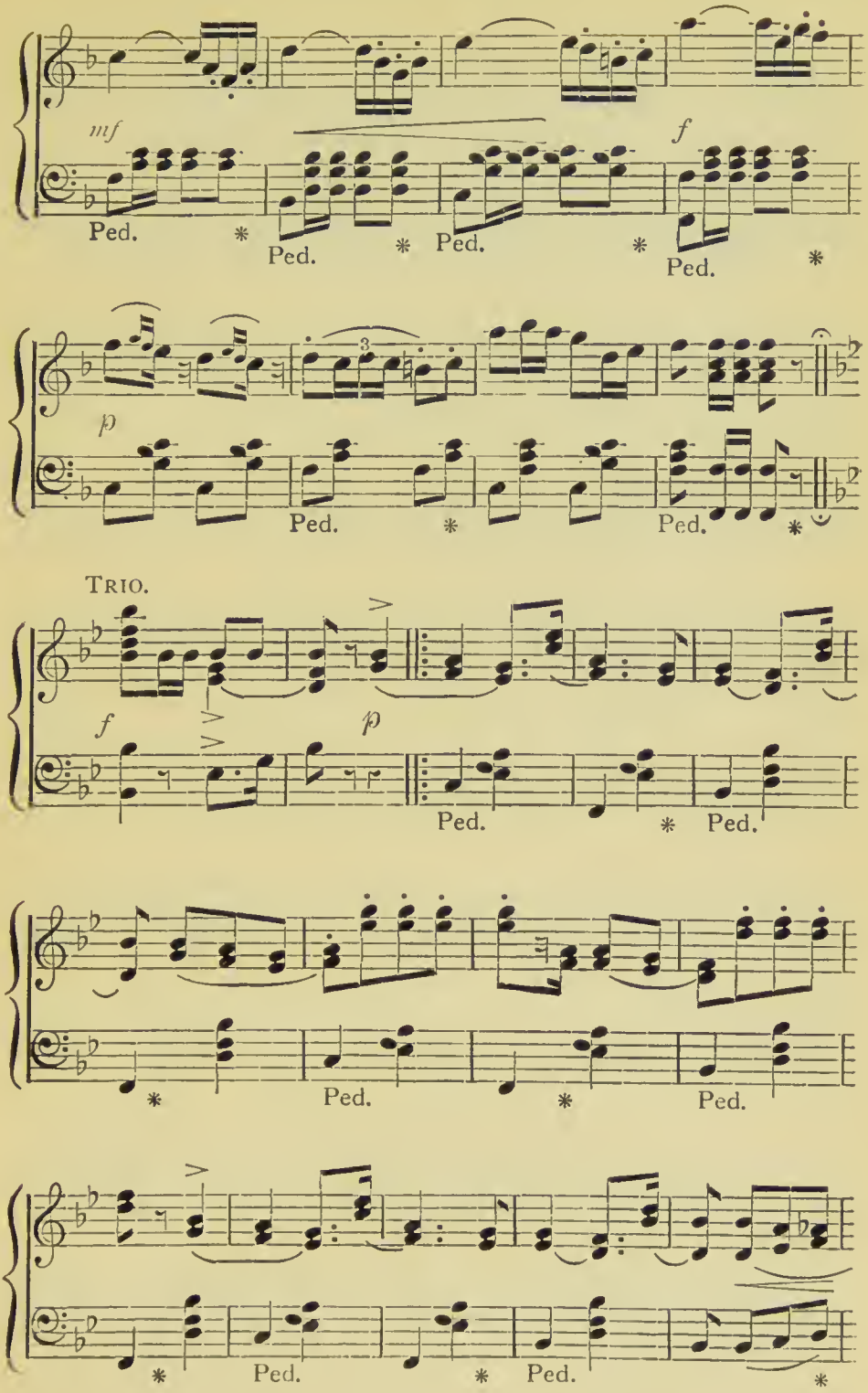
JUBEL-MARSCH. (*Jubilee March*)

JOS. BILL




8va
1st time.
f
Ped.
2nd time.
f
p
fz
mf
p


mf
f
Ped.
p
TRIO.
f
p

1st time.

mf *p*

Ped. Ped. Ped.

2nd time.

ff marcato.

con 8va. ad lib.

Ped.

Ped. Ped.

Ped. Ped.

Ped. Ped.

1st time. 2nd time.

Ped. Ped. Ped.

D.C. al

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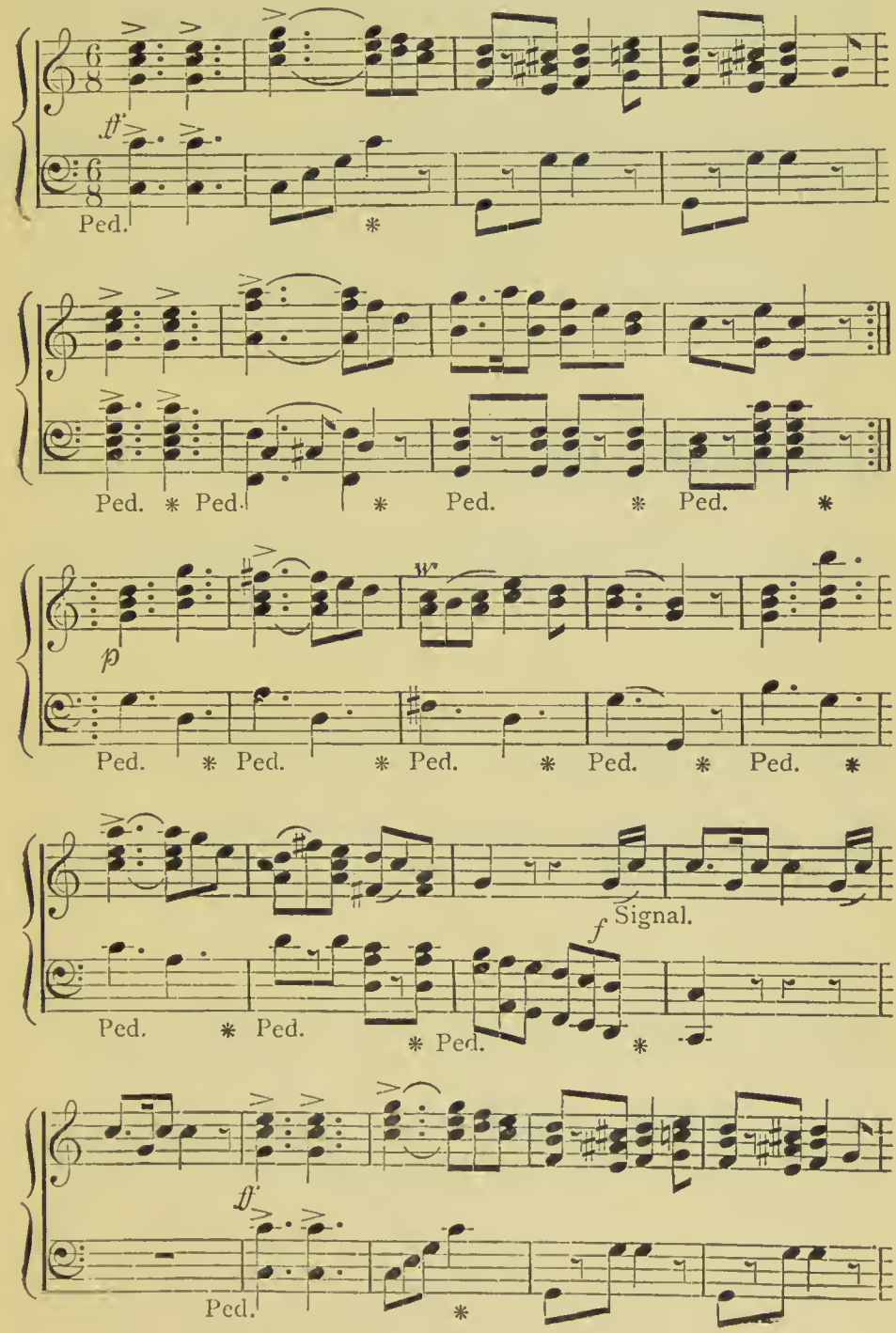
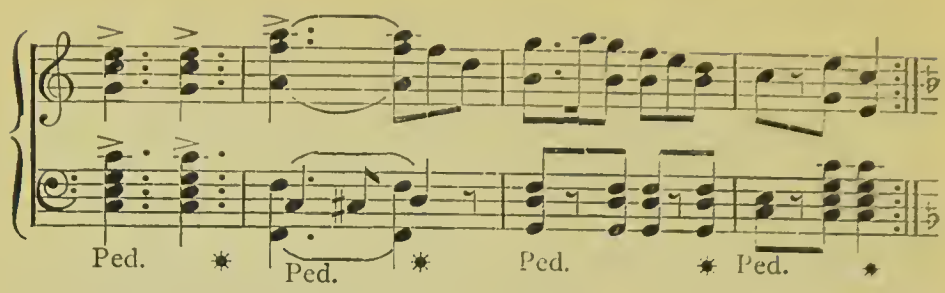
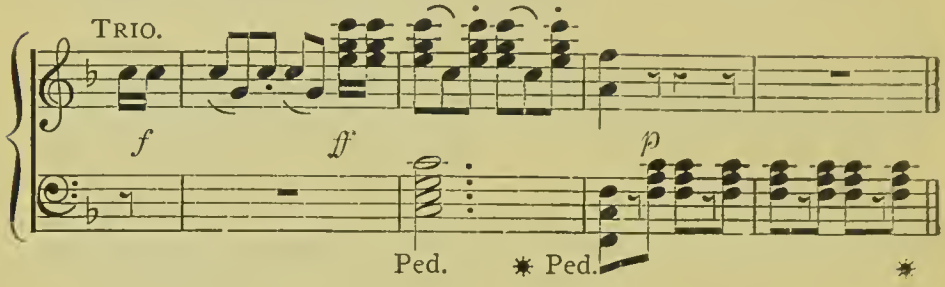
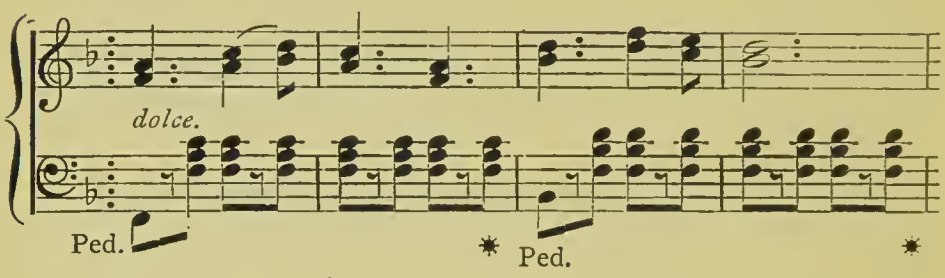
Jäger-Marsch. (*The Hunters' March*)

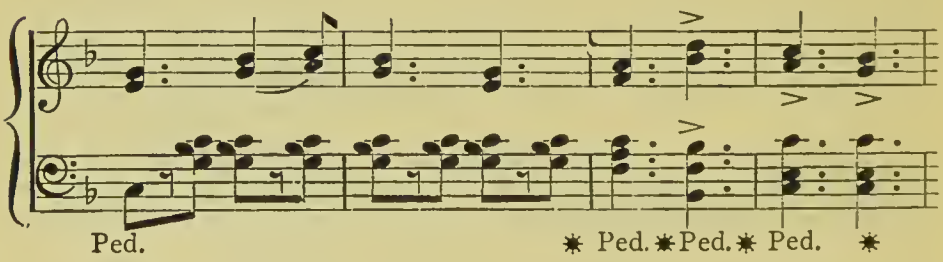
Louis Oertel

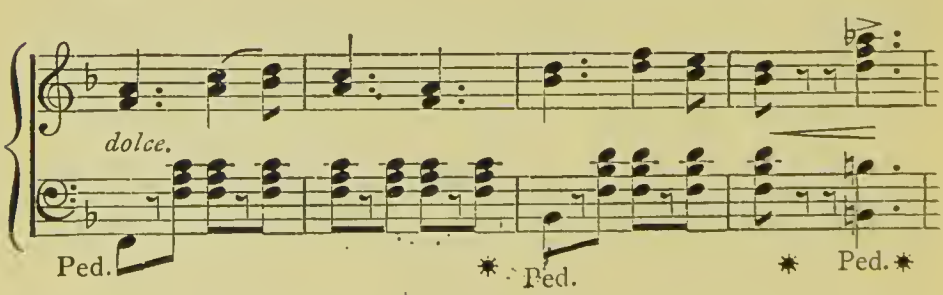


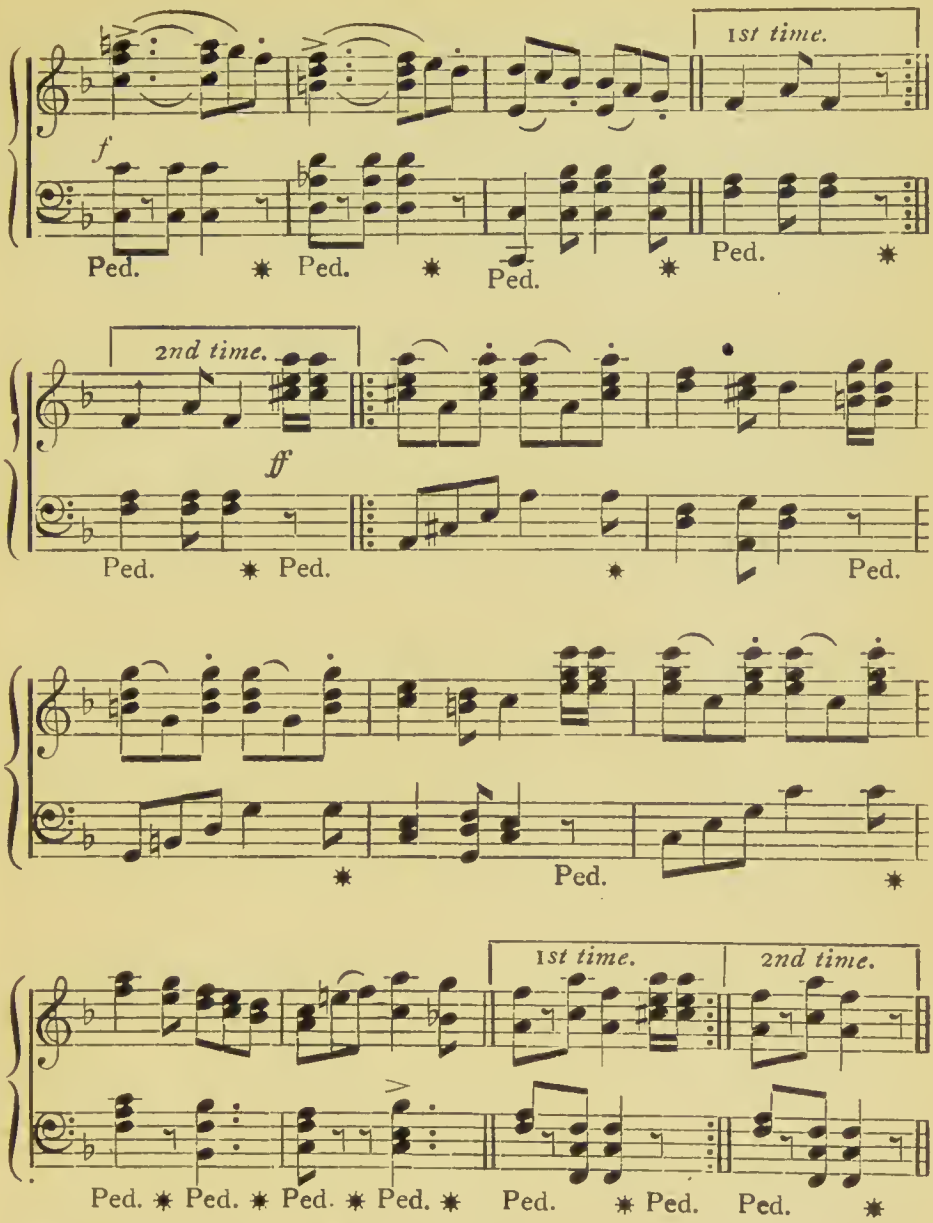

Ped.
Ped.
Ped.
Ped.


TRIO.
f
ff
p
Ped.
Ped.


dolce.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.


dolce.
Ped.
Ped.
Ped.



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